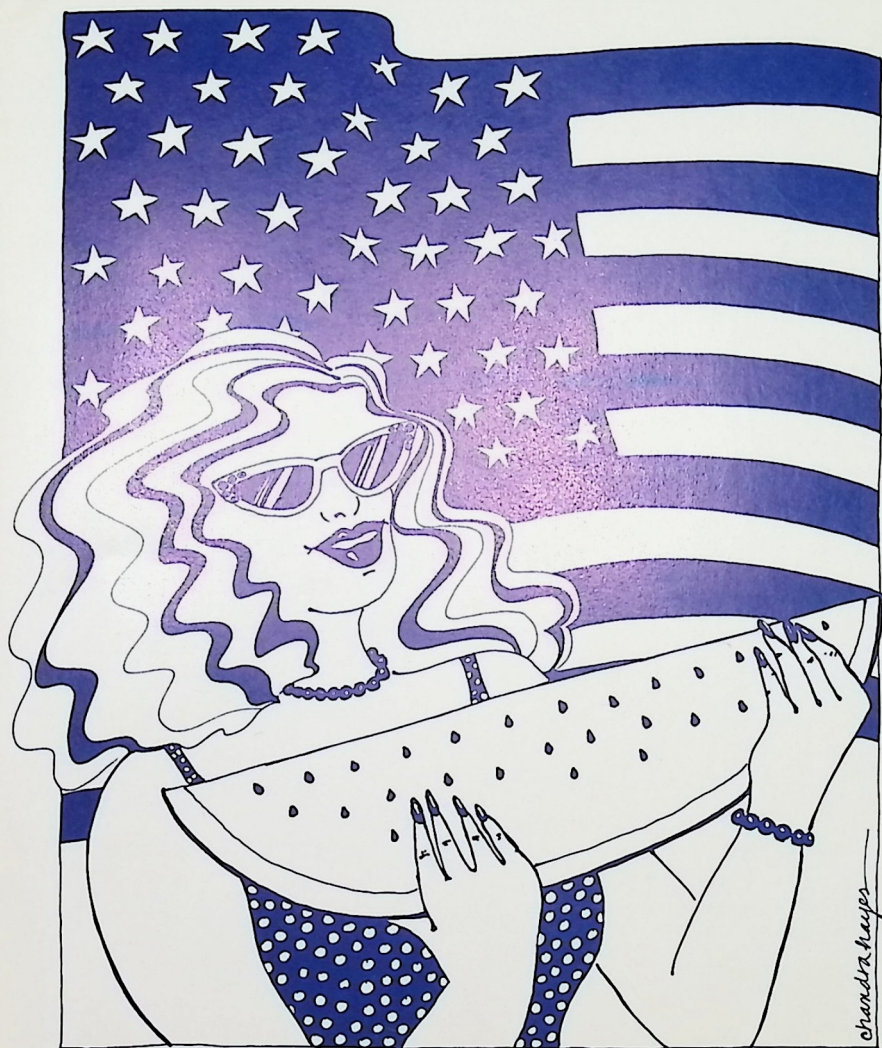


K S O R

# Guide

TO THE ARTS

JULY 1983



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*The Guide wishes to thank Graphic Resource, Medford for their help in Art Direction, Layout and Production.*

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K S O R

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# Guide

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T O T H E A R T S

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J U L Y 1 9 8 3

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1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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## FROM THE DIRECTOR'S DESK



# The Death of the "System"?

One year ago I devoted this column to an explanation of why KSOR declined to affiliate with the then newly-formed American Public Radio Network (APR). That column reported that, among other reasons, KSOR would not join APR because of the "... most serious issue of all - the effect of APR on NPR and public radio nationally."

Last March, in an elaborating column, I reported that "... we see the need to oppose what we believe to be the illegal and improper arrangements which APR has developed. We believe they do KSOR, and other stations current injury. We also believe that this situation, if unchallenged, sows the seeds for the undoing of much of what we now value in public radio." Specifically, I have registered concern throughout this controversial discussion over the impact upon NPR's performance programming (music and cultural offerings).

The worst scenarios I could have imagined are now being played out. As many Guild members already know, NPR is in serious financial difficulty. Many programs have already been cancelled and others will disappear shortly. A network that had 350 employees at the beginning of its fiscal year has terminated more than 130. NPR is in a serious tailspin in the face of a massive deficit and the network's own survival is an open question.

Listeners to the special KSOR call-in program presented on June 6 heard a far more detailed explanation of these events than can be presented again here. The central issue appears to be a 5.8 million dollar (estimated as of our press time) deficit. But the problem isn't financial alone. It is largely political and results from the effects of different parties vying for money and influence and the opportunity which the present situation now presents for the dismemberment of NPR by parties who seek to gain such advantage.

To quote a high NPR official, "To say that they are dancing on the grave is far too mild an understatement."

The saddest part is that the solution to NPR's current problems isn't fully financial. There are now too many parties who think they will gain from breaking up NPR to

prevent the process—that is, unless listeners rise to defend their interest in preserving the many fine NPR programs on which they have come to depend.

Another writer, describing the NPR crisis recently, noted that many persons assume that PBS in public television stands for Public Broadcasting System. In fact it stands for Public Broadcasting Service. The larger, more affluent public television interests never could agree to pool their collective energies and dollars to form a coherent national system.

Public radio never formed a system in formal name, or with a formal vote to create such a system. The closest thing to a vote was the merger of the old organization that represented public radio's interests, the Association of Public Radio Stations (APRS) and the central network that produced and distributed programs, National Public Radio. Out of that merger in 1977, the so-called "new" NPR was born out of a belief that by joining our meager dollars, spirit and energies we could fashion a total public radio system that better served the nation's broad interests and better served listeners locally than stations could alone.

The system concept endured until the formation of APR, which was dedicated to undoing NPR and securing the high-ticket programs that would bring the greatest funds into the coffers of the few APR founding stations.

It troubled me for many months that relatively few stations either appeared to realize what was happening or chose to openly oppose it. KSOR has not been alone, of course, but we have been in the minority. Now, with NPR in "mortal agony," to quote another high NPR official, stations appear to generally register either apathy or a sense of impotence over the traumatic events at NPR. The mood seems to parallel what has been described as the national sense of isolationism and political futility that pervaded this nation during the 1930's.

In fact, what we are really seeing is the dissolution of that system concept that has carried public radio so far so fast. Most stations are small, but they are larger than they were five years ago in no small measure due to the efforts of NPR, both in developing strong programming (in NPR's programming capacity) and in fighting to enlarge the share of federal funds devoted to public radio (in NPR's representational capacity). Now those slightly more secure stations seem to think they need a strong central NPR less than they once did.

But in truth most stations, like KSOR, are small and fragile. And that, of course, has been true of NPR as well, although its fragility was disguised to a great degree until the present crisis was plumbed. But in the ensuing melee for funds and influence it is the largest stations, epitomized by the APR founders, that will wind up controlling public radio's programming and funding as has been the case in public television.

And, in fact, that is precisely part of the genesis of the present crisis. The NPR management that was responsible

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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503)482-6301.

KSOR GUIDE/JULY 1983/3

for the increase in federal support to public radio was forced out to make way for new management which would be more accepting of a reduced role for radio. It will be a major legislative thrust of the Corporation for Public Broadcasting (as initial recipient of federal funds for public broadcasting) to eliminate from the new federal appropriation for public broadcasting the statutory requirement that, after administrative costs, 25% of the funds go to public radio. (Prior to the legislative requirement the figure averaged around 15%.) And that change will decimate funding for national program production, as well as local stations' services which are supported by the present flow of CPB funds.

The result will be an enlarged influence upon public radio by CPB, whose increased flexibility in distributing federal funds will create even greater influence for CPB, and result in smaller, less able and effective local public radio stations.

In the near future, the most noticeable effects of these events will be the absence of

some of your favorite programs, including *Jazz Alive*, *St. Paul Sunday Morning*, *Jazz Revisited*, *San Francisco Opera*, and many of your favorite NPR reporters. In the longer term, there will be far fewer staff and far fewer locally produced programs on stations as the radio share of the federal public broadcasting dollar drops below 25%.

There was a reason why stations chose to create a public radio system. In unity there is strength and survival. What we're watching now is the death of that concept. In some form the name NPR may endure. But if stations or listeners don't soon recognize what is occurring, it will be a name that bears no relationship to the entity we all worked so hard to support because it in turn supported us.

**Ronald Kramer**  
**Director of Broadcast Activities**

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For more information, call 482-6411.



## Jean Shepherd



*Jean Shepherd, best-selling author, actor and humorist, offers his whimsical observations on the American scene weekly on *All Things Considered*, NPR's nightly newsmagazine.*

Jean Shepherd has a wild and vivid imagination. From the creation of fictional places such as Dismal Seepage, Ohio, to the facetious founding of institutions like the International Pickle Lover's Association, there is no boundary to this best-selling author and humorist's range of inspirations. And each week he shares his far-flung observations on the American scene via *All Things Considered*.

"I collect ideas the way people collect mosquito bites," he confesses.

And, his satiric bite leaves a marvelously original sting.

In a recent ATC commentary about baseball, Shepherd entertained the audience with a tale of a man who had caught 142 foul balls at professional baseball games.

Shepherd praised this fierce competitor. "Getting a foul ball ain't easy. With all those little short kids with Mickey Mouse T-shirts running around after them, you've got to move nippy. That takes good knees. It takes dedication, and it takes imagination—and a good glove from Sears and Roebuck.

No subject is safe from the sharp wit of this irreverent raconteur.

In a recent segment, Shepherd took on the popular weekly magazine TV Guide.

"I love to read capsules of movies in publications like TV Guide. You know, one day I read one about 'Moby Dick.' It said 'wonderful outdoor fishing story!' And, it was rated 'R'. Well," Shepherd exclaimed, "you never know what those whales might be doing when the kids are watching!"

While Shepherd's pieces are completely unpredictable, the techniques with which they are conceived and executed are finely tuned to radio.

"In the pieces I do for ATC, I have to use every theatrical technique I know," Shepherd explains. "On radio you can't make people laugh with body movements or the way you walk across a stage, so you do it by voice and by pause."

And, in Shepherd's case, with a great deal of imagination. Recently, he struck a humorous chord with ATC listeners as he described his pet peeve—bumper stickers like "Have You Hugged Your Child Today?" or "I Love My Lawyer."

"I Love My Lawyer!" growled the playful humorist. "That's like saying 'I Love Dismal Seepage, Ohio!' Now, the other day I saw a bumper sticker that read, 'I Love Myself.' *That,*" mused a satisfied Shepherd, "is truth in advertising."

(contd. on pg. 40)

# *Oregon Coast Music Festival*

## *A Summer Celebration*

by Judith R. Kobrin

Travellers going through Coos Bay/ North Bend who take the turn-off to Charleston and State Parks will find a series of cliffside recreation areas of splendor and rugged beauty which represent the quintessential and fabled Oregon Coast.

Each July, music lovers who roam these parks and beaches will be rewarded with sounds which match the beauty of the surroundings when the unique Oregon Coast Music Festival gets underway. This year it is scheduled for the week of July 18-24.

The Festival has attracted guest artists of international reputation who will join its music director, Gary McLaughlin, in an extraordinary range of musical activities. Combined with other events, the Festival is a kind of celebration of this spectacular section of the Oregon Coast—a celebration with numerous opportunities to please a variety of tastes.

A back-packer starting a hike at Sunset Beach and winding along the cliffs could reach the formal Shore Acres Botanical Gardens just in time to picnic on the lawn and enjoy the Friday noon concert in the gardens, a traditional Festival highlight.

Or the Festival-goer could start at the beginning. On Monday evening, lyric soprano Pamela Patrick will join pianist

Charles Farmer for a recital of songs by Poulenc, Duparc, Faure, Brahms and Samuel Barber. A resident of San Francisco, Ms. Patrick has performed in Boston, San Francisco, Seattle, Portland, Salzburg, Hamburg and Brussels. On July 18th, her performance will be in the North Bend Presbyterian Church.

Tuesday switches gears to a jazz piano and vibraphone performance by the Kammerer-Dowd duo. Equally at home in classical and jazz forms, Charles Dowd and Ed Kammerer perform original works as well as jazz from the libraries of Chick Corea and Gary Burton. Both Kammerer and Dowd have been soloists with major big bands. (An open bar in this performance location of the Coos Bay Elks Lodge calls for attendance only by those 21 and over.)

Wednesday offers a feast of baroque music from the 17th and 18th centuries presented by musicians who have studied baroque performance style both in this country and in Europe. Timothy Scott on viola da gamba will be joined by basso Peter Lovely and harpsichordist Bonnie Garrett in music by Bach, Stradella, Purcell, Marais and Rameau. This evening of baroque music will be performed in the North Bend Presbyterian Church.

An authentic Native American open-pit salmon barbeque on Thursday afternoon takes the Festival-goer to the Cape Arago. The organization which sponsors the Festival, the Music Enrichment Association, has traditionally provided a Thursday buffet for musicians, board of directors and host families. Last year, with the help of the Confederated Tribes of the Coos, Lower Umpqua and Siuslaw, the event was expanded to a salmon bake held in one of the city parks. It was so popular that this year, with the additional assistance of the Southwestern Oregon Chapter of the Association of Northwest Steelheaders, the Festival committee decided to open the event to the public.

One of the very few authentic events of this type, the salmon barbeque should be a unique experience for visitors to the Northwest. Members of the tribes prepare a large pit, line it with a layer of dry alder wood and allow it to become extremely hot. They then add a layer of raw alder which allows the salmon—splayed on hand-carved redwood rods and staked over the pit—to cook by an unusual smoke/bake method. Its

flavor is rivaled only by the view from the bluffs overlooking the ocean at Cape Arago. A word to the wise: public admission to this rustic dinner is extremely limited and requires a decision by the first day of the Festival week.

Thursday evening requires an emotional pivot from Native American salmon bake to the traditional Irish music of Kevin Burke and Micheal O'Domhnaill. Burke, one of the most illustrious of the fine young Irish fiddlers, is joined on guitar and vocals by O'Domhnaill. These former members of the Bothy Band will perform lively tunes and songs from a repertoire which includes Breton gavottes, Scottish reels, Irish jigs, Celtic chants and Gaelic folk tunes. Irish Coffee at an open bar seemed an appropriate addition to the ambience for this performance at the Pony Village Lodge.

And then on Friday, the back-packer into Shore Acres Botanical gardens is joined by others—some with terribly civilized gingham-lined baskets of brie and baguettes—to hear the choral and instrumental chamber music by the Southwestern Oregon Community College-Community Choir



*View south from Shore Acres State Park*

*Photos by Lowell E. Kobrin*

under the direction of Christian Rosman. A post-concert stroll around the gardens and the Japanese Lily pond could be a perfect ending for this idyllic afternoon.

Friday evening will fill the Marshfield High School Auditorium with chamber music featuring a litany of fine performers including James Cook, piano; Timothy Scott, cello; Margaret Tyson Klein, violin; Gary McLaughlin, violin; Patricia Wells, viola; Carol Lange, flute; Elaine Seeley, harp; Connie Whelan, viola; Charla White, harpsichord; Alan Juza, oboe; James Pelley, cello; and Robert Carter, bassoon. The evenings program features works by Boismortier, Brahms, Debussy, and Dvorak.

Picnic baskets are packed again on Saturday morning to head for Mingus Park in Coos Bay where the Bay Area Concert Band will offer a program of music for the whole family. For the past five years, conductor Robert Gillett has brought the Concert Band to this location, surrounded by tall trees and rhododendrons, with the backdrop of Mingus Pond.

Families can then head over to the Coos Bay Public Library in mid-afternoon where a series of award-winning children's films will

be shown. "All About Music," "Peter and the Wolf" and "The Concert" are the short films selected for this event.

Saturday night, internationally acclaimed pianist David Golub will join the Festival Orchestra, conducted by Gary McLaughlin, for Beethoven's Piano Concerto No. 2 in B Flat Major. Also on this program are works by Bach (Brandenburg Concerto No. 3 in G Major), Schubert (Symphony No. 8 "Unfinished"), and Bartok (Rumanian Folk Dances). The evening's performance takes the Festival goer to the Marshfield High School Auditorium.

The week's activities will wind up on Sunday in the auditorium with a family concert by the Festival Orchestra playing a variety of music for young and old alike. The program includes a Bach concerto, dances from Tchaikovsky's "Nutcracker Suite," Prokofiev's "Peter and the Wolf," a narrated musical tale for children, and Hoe-Down from "Rodeo" by Copland.

The well-rounded programming of the week was designed by the Music Enrichment Association's Music Director, Gary McLaughlin, who came to the Bay Area two years ago after a three-year stint as assistant professor of music at Lewis and Clark College and experience as first violinist with numerous orchestras including the Oregon Symphony, Kansas City Philharmonic, Kansas City Lyric Opera, Pasadena Symphony, Canadian Opera Company, Royal Winnipeg Ballet and the Japan Philharmonic. McLaughlin's winter activities as Music Director include conducting a three-concert series by the Coos Chamber Orchestra, a College/Community orchestra supported by Southwestern Oregon Community College. The Chamber Orchestra also tours the neighboring communities in a successful outreach program. A number of these talented South Coast musicians make up approximately one fourth to one third of the summer Festival Orchestra, along with professionals chosen by



*Bill Brainerd of the Confederated Tribes of the Coos, Lower Umpqua & Siuslaw, prepares Native American salmon barbeque*

McLaughlin from throughout the Northwest.

With excellent planning, an elegant brochure, support of an enthusiastic community, and fine guest artists, this young festival is rapidly carving its niche among the older and more established festivals in the West.

Attorney Donald Landes, president of the Music Enrichment Association, says that what the Festival has going for it is variety and McLaughlin's dedication to quality. He could very well be right. In an area where isolation poses a problem for destination tourism, the quality and general audience appeal of this festival may, in fact, be its greatest asset. Too, the Festival-goer has time to explore between music events. Time to play in the Oregon Dunes. Time to go fishing for Chinook or Silver salmon. Time to explore the mysteries of cracking a freshly boiled Dungeness crab.

Or just the pleasure of hearing the Festival's music within the natural beauty of the Oregon Coast.

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*A native of Philadelphia, Judith Kobrin has lived on the Oregon Coast for five years with her photographer/physician husband. Trained in theatre and visual art, she is active in several South Coast arts organizations.*



Gary McLaughlin

## *Oregon Coast Music Festival Information*

Brochures, schedule details, and ticket information may be obtained by writing to:

Music Enrichment Association  
P. O. Box 663  
Coos Bay, OR 97420  
(503) 269-9144  
24-hour number

Maps of hiking trails are available at:

Sunset Bay State Park  
13030 Cape Arago Highway  
Coos Bay, OR 97420

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A one-week series of seminars concurrent with the Festival is offered by Southwestern Oregon Community College. Classes include:

Outdoor Photography  
Poetry Workshop for Adults  
Seascape Painting  
Outdoors on the South Coast  
(tide dependent)

The series begins July 18. For information, contact

Office of Admissions  
S.W.O.C.C.  
Coos Bay, Oregon, 97420

### Festival Locations

Presbyterian Church 2238 Pony Creek Rd. North Bend	Pony Village Lodge Pony Village Center North Bend
Elks Lodge 1245 Fulton Coos Bay	Marshfield High School 10th St. & Ingersoll Coos Bay

Coos Bay Public Library  
525 W. Anderson, Coos Bay



# The Way to Bandon

by Susan Spady

One often returns home to seek a familiar path and finds it buried in a thicket, or disturbingly unkempt, or utterly vanished. And so it might seem in Bandon, where along 2nd Street near the harbor, the buildings hastily erected after the 1936 fire have deteriorated, while south along Highway 101 a new business district has taken shape during the past fifteen years. I search for my old short cut from 4th to 2nd Street, through wild cucumbers and blackberries, emerging into a view of the Coquille River mouth and the lighthouse, and then crumbling down the gullied yellow earth that always filled the tennis shoes. What I find is rampant vegetation. And M&L Grocery on the corner of 2nd, dark inside and comforting as old flannel, no longer awaits a child sent with twenty cents to buy bread. That building met the fate of the one it replaced: several years ago it burned, leaving an empty lot.

*Photo courtesy of the Western World*

But these changes are the gentle vagaries of time, compared with the rehabilitation of Oldtown Bandon that I am witnessing. Along 2nd Street, jumbled with upturned asphalt and earthmovers, sand and grit spin wickedly in the May wind. Many windows display paint pans, ladders, rags, tools—abandoned for three days until water is reconnected. The street crew punctures a water main and geysers burst forty feet high, showering the “Old Arcade”—soon to be the home of Cranberry Sweets and the Black Horse Boutique. Although jackhammers crash through the decibel scale, no one complains. “It’s a mess now,” the business people apologize, “but when it’s finished . . .”

Oldtown’s 2nd Street will serenely house upgraded sewers, a water system with increased fire-fighting capacity, and underground utilities. Eventually all Oldtown streets will be reconstructed or overglazed;

needed sidewalks and parking lots will be added. Many of Oldtown's buildings, placed right on the rubble of melted glass after the fire, have been shored up and given foundations, and more such work is scheduled. Firewalls are being placed between buildings with common roofs and sprinkler systems installed.

All these functional improvements make feasible the esthetic development of Oldtown, bringing together what one seeks when one returns home, with what is economically practical. Before the City of Bandon acquired a block grant from the Department of Housing and Urban Development, Oldtown, except for a few studios opened by artisans who had stumbled upon this coastal jewel, suffered the repression doldrums. Even Julie's Attic, a junk store, had gone under. For a city whose claim to fame has been that 45 years ago it burned to the ground, this could have been the last trace of warmth dissipating from the ashes.

But this is no longer the Humpty-Dumpty town that burned down. Bandon, with help from the federal horses, is finally putting itself together again. The terms of the HUD grant, while making rehabilitation "some-what of a pain and an unknown" according to City Manager Ben McMaken, also allow the essential egginess of Humpty to manifest itself. Local businesses receiving the favorable HUD loans must not use the funds to change the outer dimensions of their buildings and must use the existing structure and materials when possible. This preserves the style and scale of the buildings, an effect which the city will perpetuate with architectural zoning of future buildings in Oldtown. These requirements also give birth to acts of creative salvage. For instance, Chuck Waters, a local woodworker, steamed and spliced six thicknesses of discarded half-inch white cedar to frame a town clock for chiropractor Chuck Meece's building.

I admire Waters' meticulous and whimsical woodworking, wondering what the real time is, for the clock's inner works apparently aren't yet connected. My inner works tell me it's lunch time. Pitted against windy grit, a savage terrain and massive growling machines, I inch my way to Andrea's Old-

town Cafe on Baltimore Street. There I encounter a French Mocha Buttercream Chocolate Cake, a greater obstacle to lunch than getting across the street. My last ounce of resistance tips the scales in favor of French onion soup, accompanied by generous chunks of Everett's whole wheat bread and guitarist Balthazar Bonitas playing Scarlatti. The classical music, via translator from KSOR, is regularly played at Andrea's, except when pre-empted by local musicians and poets.

Andrea and Everett remodeled the old post office with a HUD loan, adding tall wooden booths, bayed windows for plants and pottery, and a high mural by Kassia Dellabough inspired by Maurice Sendak's *In the Night Kitchen*; domiciled among the ingredients for Mickey's batter are Ocean Spray Cranberry Juice, Bandon Cheese, Oregon Rock Cod, and Cranberry Sweets; all bathed in the dusky pink mist of the ceiling. The mural trails off into the Coquille River mouth, where fat little batter planes cruise overhead for a view of Bandon's new boat basin. That scene can be viewed from the ground, just a few steps from Andrea's across Front Street.



Photo by "Glimpse at Time"

Old-fashioned clock by Chuck Waters

Independently from the Oldtown rehabilitation the Port of Bandon eight years ago embarked on a search for federal, state and local funds to build the new basin, which now provides slips for 90 boats up to the largest commercial and sport boats. Although constricted by no HUD requirements, the Port joined the spirit of salvage by purchasing a used barge for \$150 and traveling upriver to collect old pilings from abandoned mills, dairies and docks. This well-aged wood was trimmed and used to build the new dock. A wooden boardwalk will facilitate fishing and sightseeing. The Port Commission is presently promoting extension and improvement of the jetties. The Port improvement will not only benefit local fishing and pleasure craft, but will complement the residential marina resort being developed upriver at Prosper.

Entwined with its boat basin project, the Port of Bandon, through a complicated and arduous process, acquired ownership of the vacant Coquille River Lifeboat Station. This building, known locally as the Coast Guard Station, was built by the federal government in 1939 to replace the facility burned in the 1936 fire. Although the Port uses the old boatworks area for a shop, it acquired the vintage building mainly to restore it both to its original spit-shine and to community service.

Because it was the only permanent building erected by the government after the fire, the structure qualifies for the National Registry of Historic Places. Appropriately, the Bandon Historical Society has recently moved its museum onto the second floor. Between logging and cranberry exhibits, a

north-facing window frames the river mouth, lighthouse, old pilings from the Moore Mill breakwater, and the estuary, a source of abundant waterfowl and Coquille Indian artifacts. Across the hall, the *Western World's* old letterpress stands in the printing museum. The gift shop offers handset publications, reproductions of historic photos and engravings, and the work of local artists. On the third floor the dormers are being prepared for artifact storage, and the Bosun's Locker will become the Society's darkroom.

The Coast Guard ran a vital rescue mission in the hot, dry September of 1936 when the Bandon fire caught in gorse and drove people out onto the beach. Victims plunged into the waves to escape the blistering heat, and Coast Guard vessels transported them to the north bank of the river. Louis Felsheim, editor of the *Western World*, described the morning after:

Men, women, children, old and young, housepets, domestic animals, everything alive that could be herded together was huddled on the north bank of the river when at the break of dawn on Sunday morning the entire city, including nearly 500 homes, 250 business houses, 9 churches, city hall, school, library, in fact everything but a half dozen or so structures, lay in ruins.

This fire had a much more devastating effect on the town's development than the 1914 fire which destroyed the waterfront district. Bandon, a thriving tourist center

and the third busiest port on the Oregon coast, plummeted in population; the temporary buildings, today's Oldtown, were never replaced. Bandon's mere survival is credited to Moore Mill and Lumber Company, a major employer, having escaped the blaze.



Street renovations in downtown Bandon

Wood products still contribute significantly to Bandon's economy, and lately with a new twist. Woodcarvers, along with weavers, potters, metal workers, and other artisans, have quietly been influencing the shape of Bandon.

Gentle Visions, a gallery opened in 1971 to display the work of several dozen locals, was in truth a vision of things to come, although somewhat shortlived. Bernard del Mazzo closed the gallery in 1976, deciding he wanted to put his time into his brass work rather than into business. Two years later he and potter Gary Ecker reopened with a new name, Studio on West 1st Street. Their showroom displays Ecker's Japanese influenced pottery and del Mazzo's sculptures in a quiet setting of driftwood, sand, and trickling water. The water is connected with the spring underneath them where firefighters replenished their buckets in 1936, allowing the building to be saved.

Five years ago Joyce Farr opened Westerly Webs, a spinning and weaving studio and supply shop, in another prefire building near the river. She was joined by two partners, fiber artist Buzzy MacQueen and seamstress Maggie Hart. New Westerly Webs shares the build-with Sheer Delights, the custom carding and garment construction business of Sari Fennel and Betsy Harrison.

John Campbell of Bandon Art Glass and George Gaspar of Whiskey Run Silver set up a joint workshop and retail outlet some years ago on 2nd Street. Their sparkling windows draw me inside. Campbell's quiet shafts of light, the bits of rock turned jewel-

like by Gaspar's cutting, polishing and setting—these absorb me into their colored mineral world.

Another enchanting world waits across the street. Here, open since early April, is the showcase local artisans have been needing: a retail gallery with the no-frills name of 230 2nd Street. I enter by the side door, the front temporarily monopolized by an earth-mover slaving over its stash of asphalt. Linda Grosso, 230's manager, takes me on a tour. Soft-hued, felted berets by Sheer Delights dangle from the ceiling like a coven of fungi on a dark fir trunk. John Campbell's stained glass hangs in the window, a huge disc of bubbly, swimming shapes, underwater light. Dutch Schultz's baby daughter rendered in black walnut lies bottom side up—smooth, warm, and infinitely patable. In a display of miniatures, a carved face by Dortje Van Dorne emerges with organic subtlety from rough lapis. Mark Steven's lathe-turned myrtlewood goblets are as tiny and delicate



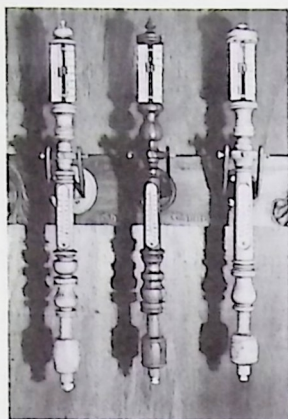
*Phoenix initiated by fire*

as hummingbird eggs. Fetishes by Victoria Carlson, fired in an outdoor mound in the Hopi tradition, emit small auras.

Burt Crofut's carved sextant and ship's barometers reveal delightfully precise esthetics; Bob Deidrich's hand carved bellows feel elegantly utilitarian. The large cedar dolphin by Steve Kuntz seems to swim in and out of its body. There is more: an array of graphics on the walls, rugs of naturally dyed fibers, silver and brass work.

In its middle room, the gallery is showing cottage industry products. A kite by Sue Smith with a three-legged harlequin face dances on the wall. There are quilts, stained glass, myrtlewood furniture; and a seagull chimney cap by Don Hartert whose Homestead Sheetmetal down the street is one of

those buildings full of paint rollers. Gail Sprague's delicate blue brush strokes on porcelain encircle lighthouses with marine life: Bandon's with grey whales,



*Ship's Barometer by Burt Crofut*

Umpqua's with salmon, Cape Blanco's with sea otters. These circles converge and expand as I turn to the moon gate, doorway into the gallery's back room.

Suddenly I am quieted. This room displays pottery in a simple tea garden setting, dedicated to the high form this art reaches in Japan, and to the master craftsman Hamada. Round eyes of squid, tangled in tentacles, float off a platter by Kevin Milner. Sue Werschkul's sculptured clay boxes hint secret contents. Sand, bare branches, water trickling through my mind . . . I cease taking notes.

The varied artists and craftspeople, numbering over 100, whose works can be found at 230 2nd Street are members of Oldtown Guild, an association only six months old. The Guild resulted from a study begun in early 1982 by City Manager Ben McMakin, Port of Bandon President Jim Hanna, Bandon Chamber of Commerce President Dick Morris, and Coos-Curry Council of Governments Director Sandra Deidrich. Funds granted by the City of Bandon and other sources were used to sponsor a seminar with artists and craftspeople, exploring the economic role of arts in the community. As the nozzle kept turning, the amorphous mist of concern focused down into two definite streams of effort: one, to organize a marketing cooperative, the Oldtown Guild; and two, to sponsor a festival of creative endeavors in Bandon, the Phoenix Festival.



*Bronze Bull by Bernie Dalmazio*

While this was happening, Hugh and Ruth Harrison found Bandon and decided to make it the home for the Continuum Center. The Continuum Foundation bought the building vacated by Julie's Attic on 2nd Street and began transforming it into a spacious forum for historical, religious, philosophical and scientific examination of human consciousness. Their involvement in the community led the Harrison's to perceive the needs of the Guild. They formed Oldtown Enterprises to purchase the building at that time occupied by River's End Gallery and remodeled it for use by the Guild. River's End has moved north of town on Highway 101; many of its artists are also Guild members. The Guild remains a separate entity from Oldtown Enterprises, the two working in partnership.

The Guild's motto, "Work is Love Made Visible," is no quaint saying in light of the sustained energy, patience, and risk that have led to the Guild's creation. As 12-year-Bandonian Sandra Deidrich points out, "There are a lot of urban expatriots here . . . Bandon has an incredible tolerance for diversity . . . you see the established people and the newcomers working together everywhere." The creative politics that are bringing the HUD and Port projects to fruition and that established the Guild also ignited the community in a tremendously successful Phoenix Festival in April. When the bonfire burned down and Jim and Beth Lewis's phoenix rose glowing red from the ashes,

Bandon celebrated its creative recovery from three major fires. Yes, three: the 1914 waterfront blaze, the '36 conflagration, and the thorough destruction of Bandon High School in January, 1974.

Water follows fire, and so before visiting the Continuum I dash to Riverside Natural Grocery for a wholesome thirst quencher. This cooperative store leases space from Sea Star Hostel in the same building. The hostel, run by Sue and Jim Bristow-Kennett, bought the building in 1979 when the city was poised to condemn it. Jim, with a loan from HUD, has radically remodelled to meet safety codes and add esthetics. Both the grocery and the hostel benefit from bright skylights and Port Orford cedar panelling.

Next door, housed temporarily in the lobby of the old Bandon Theatre, is The Cobbler's Bench of leathersmith Wolf Daniel Braun. Phoenix or no phoenix, Braun considers himself to be the symbol of Bandon's resurrection from the fire. Only four months after he moved in, his second shop in Bandon burned down, glooping melted tar onto shoe

(contd. on page 41)



*Nonfunctional Pottery by Julie Thornton*



Photos by Doug Walberg

*The Phoenix watches over Bandon*

# Dramatic Entree

by Mary Friesen

"Bigger and better!" are the words used by Ron Green, chairman of the Southern Oregon State College Department of Theatre Arts, to describe the 1983 offering of summer repertory dinner theatre. After a year's absence from the Ashland entertainment scene, the extremely popular dinner theatre productions will resume on July 7th with the premiere of Ira Levin's *Deathtrap*, which will be performed alternately with Neil Simon's *The Good Doctor* throughout July and August.

"It seems like a long time," says Green, referring to the year in which the dinner theatre performances were not held due to the preparations necessary for occupancy of the new Theatre Arts Center. "A lot of dinner theatre fans were disappointed that there were no productions last year, but we've been busy upgrading every aspect of the productions and I think people will be enthusiastic over the quality of this year's offering," he added. "We've come a long way since the beginning."

The beginning of the Summer Dinner Theatre occurred nine years ago when Jerry Seifert, a Theatre Arts faculty member started producing the performances in the Rogue River Room of Stevenson Union. For the first six years, the performances were primarily musicals, including *Dames at Sea* and the very popular *Cabaret*.

In 1980, with Ron Green heading the project, the location of the dinner theatre performances was moved to the basement of Central Hall, into the small theatre alternately known as "The Other Stage" and "the Dungeon." That year, according to Green, was the first fully paid season, and

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featured the comedies, *6 Rms Riv Vu* and *Butterflies are Free*. The 1981 season drew rave notices for the two Neil Simon hits *Gingerbread Lady* and *Barefoot in the Park*.

Regular patrons of the dinner theatre during the two years of the "basement" performances have vivid memories of two things: the excellence of the performances and the appetizing aromas from the steam tables that lined the hallway outside the Other Stage on theatre nights.

The close of the 1981 season signaled the beginning of the transition from the basement of Central Hall to the present location in the new Theatre Arts Center. At first it was planned that the Center Square would be used for all of the dinner theatre productions as it had been designed with the appropriate "black box" atmosphere. However, after some thought, it became obvious that the Dorothy Stolp Center Stage could be used for one of the two plays this summer, thus offering the advantage of having two individual "intimate spaces" and no necessity of changing sets or lighting between productions. "It was the most reasonable decision," Green says. "This way the only thing that we need to change between plays is the food service location."

At the end of 1982, with all of the plans for the locations completed, preparation for the actual production of this year's plays began. In February, auditions were conducted at Mt. Hood Community College near Portland during the Northwest Drama Conference.

"This is the first time we've held auditions across the state," says Green, "and we were

very successful." In April, another set of auditions was held in Ashland. "By the time we were done, we had what I consider to be an outstanding cast including two SOSOC students, Scot Douglas and Kitsann Means."

Besides Scot and Kitsann, the summer company is composed of Peggy Rubin, information and education director for the Oregon Shakespearean Festival, who has an acting part in *Deathtrap* and will direct *The Good Doctor*; Patrick Torelle, an actor and director; Penney Oliver-Hall, an actress from San Francisco; Jim Martin, a director, actor and critic; and Bill Coyne, a veteran of New York Stage and Virginia Shakespeare productions.

The technical staff, all SOSOC students, includes John Strayer, technical and house manager; Chris Sackett and Charlene Hall, set construction; Jim Clark, sound and electrical; Laura Saunders and Kelly Benton, costume construction.

The two plays chosen for this summer's productions reflect the desire to provide entertainment with a capital "E."

*Deathtrap* by Ira Levin, is the story of a writer of thrillers whose recent offerings have been flops, and the devious machinations he employs in an attempt to improve his fortunes. This combination of thriller and comedy has recently been a popular success on Broadway.

*The Good Doctor* is a series of vignettes adapted by Neil Simon from the short stories of Anton Chekhov. In one sketch, a pushy harridan storms a bank and upbraids the manager for his gout and lack of money. In another, a seducer makes a play for a married woman, only to realize that the woman has been in command from the first over-

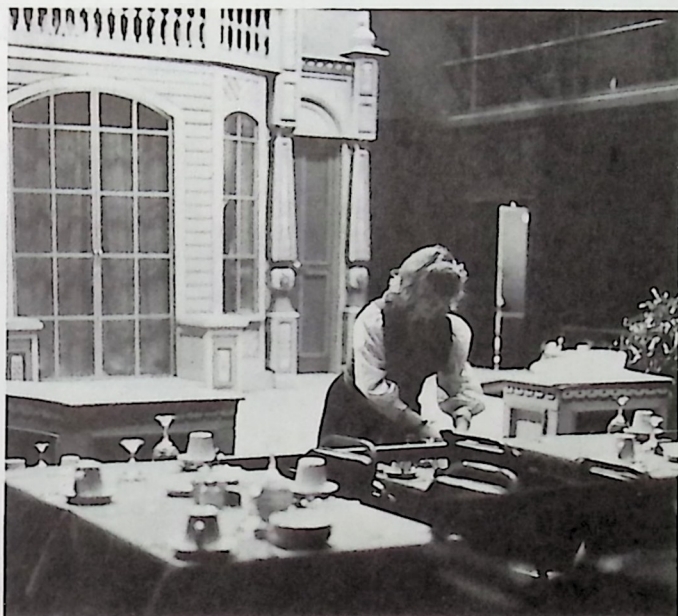
ture. There is also the classic tale of a man who offers to drown himself for three rubles; a sketch about a father who takes his son to a house where he will be initiated into the mysteries of sex, only to relent at the last moment, leaving his son more confused than ever. The combination of Simon and Chekhov is predictably superb.

As is true from all aspects of the productions, the dinner menus have been chosen to complement the individual performances. Entrees for *The Good Doctor* will be Russian Stroganoff and Chicken Odessa, while *Deathtrap* audiences will have a choice of Connecticut Pot Roast or Breaded Aberdeen Cod in keeping with the New England setting of the play. The menus will also include vegetables, salads, dessert and beverage, with wine service available.

The combination of high quality plays, an outstanding cast and crew, the new location and an excellent menu may well convince dinner theatre patrons that the wait for the summer productions to resume was well worth it.

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*Mary Friesen, originally from Minneapolis, now lives in Grants Pass. She has previously published fiction and poetry and with this article makes her entry into the field of non-fiction.*



# Bluegrass at Britt: New Growth

by Ron Martell

On the hillside at the Britt Pavilion in Jacksonville, the grass is thick and luxuriant, a plush green carpet with lots of nap—the spring rains and a new sprinkler system have seen to that. And when music aficionados plop themselves down this month for a picnic and a concert at the Britt Bluegrass Festival, they'll find new growth in the Bluegrass as well as the green.

The most striking change is the introduction of a Sunday morning Gospel show. The special performance, set for July 24, follows two full evening programs, Friday and Saturday, July 22 and 23. All in all, the three day event presents eleven different groups.

Very different. This year's range of styles and influences is broad—Traditional Bluegrass, Progressive Bluegrass, Celtic music, a Folk-influenced sound, Cowboy tunes—something for everyone.

The Traditionalists sally forth with Grammy Award winner John Hartford; the Sawtooth Mountain Boys; champion Oregon fiddler Hollis Taylor and her group; the PeeWee Pickers; and the Rogue Valley's

own Cripple Creek Bluegrass Band.

Progressive Bluegrass is offered by Tony Trischka, the noted banjo player and his new group, Skyline; and the Tony Rice Unit. KSOR listeners may recall Rice's superb guitar work with the David Grisman Quintet.

Jody Stecher and Hank Bradley play a Folksy, Blues and Gospel influenced music as does the Blue Flame Stringband. Cathie Whitesides, an outstanding Irish and Scottish fiddler from the San Francisco Bay area leads this year's Celtic program, aided and abetted by Barbara Magone, the Cape Breton pianist.

Two groups are of particular note. The return of Riders In The Sky, the hit of the 1981 festival, has sparked considerable interest among Britt devotees. Playing all those cornball B-movie cowboy tunes from the 30s and 40s, Riders In The Sky offers an expert musical performance that often crosses over into the theatrical: stage props



*John Hartford*

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*The Pee Wee Pickers*

include a tin foil moon dangling above a phony campfire while nearby a bogus cactus looms. In between songs, live commercials pitch a variety of "cowboy products." "Riders Theatre" sometimes presents such timeless classics as "The Cowboy Who Hated Christmas" and "The Riders Go Hawaiian." The Nashville trio offers a program of good ol' music and quite a few laughs thrown in.

The PeeWee Pickers, who will appear at Sunday morning's Gospel show, may well be the youngest professional Bluegrass band in the world. Their photographs and resumes back up this suspicion—their ages range from 10 to 13—but you wouldn't know it from their recordings. The Pickers burn through the standards, "Foggy Mountain Breakdown," "Orange Blossom Special" and all, and come off sounding like old-timers. With a solid repertoire of classics, seldom-heard ballads and hornpipes, the PeeWee Pickers can perk up the most jaded ear.

The schedule of programs includes: on Friday, July 22: John Hartford, Tony Trischka and Skyline, the Cripple Creek Bluegrass Band, Hollis Taylor and the Blue Flame Stringband. Saturday, July 23: Riders In The Sky, Cathie Whitesides, the Tony Rice Unit, Jody Stecher & Hank Bradley and the Sawtooth Mountain Boys. Sunday Gospel, July 24: The PeeWee Pickers, the Sawtooth Mountain Boys, Jody Stecher & Hank Bradley. The Friday and Saturday evening shows begin at 6:30 with the Britt grounds open at 5:30 for picnicing and early seating. The Sunday Gospel show begins at 11:30 a.m.

The expanded Bluegrass Festival promises to be an excellent opener for the 1983 Britt season, which also includes the sixteen-day Classical Festival, August 5-20; and the three-day Jazz Festival, August 25-27.

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*Ron Martell is an actor/director and writer who lives in Ashland.*

*Tickets & information by calling  
(503) 773-6077 or by mail from:*

***Britt Music Festival**  
P.O. Box 1124  
Medford, OR 97501*



*Riders in the Sky*



*The Blue Flame Stringband*



*Tony Trischka & Skyline*

*Photos courtesy of Britt Music Festival*

## A Trio of Interviews, Part II

# Ana Rosa Gutierrez

by Betty LaDuke

*In July 1982, Betty LaDuke visited Havana, where she interviewed three Cuban artists, Mirta Cerra, Ana Rosa Gutierrez and Juana Kessel, who span three generations of time and several styles of artistic expression. During her interviews with the artists, each one well integrated into post-revolutionary Cuban culture and socialist society, Betty explores with each one the circumstances which led to each woman's artistic and professional achievement, the differences in their stylistic development, and their present roles as artists within Cuban society.*

*This article is the second of a three-part series. Ed.*

When I first saw Ana Rosa Gutierrez at the Experimental Graphic Workshop located in old Havana, she was seated on a tall stool at a table cluttered with portfolios of prints, focusing her attention upon a drawing that she was spontaneously developing with crayon on a smoothly ground lithographic stone. Several other artists were also at work on wood blocks or etching plates while one of the printers was sweating profusely as he sponged a litho stone that he was in the



process of printing on this hot humid afternoon.

The Workshop door was wide open. Visitors were welcome to observe the activities of artists and printers as well as to view the enormous technical and thematic variety of prints, both on the walls and in portfolios, produced by Cuban artists since the founding of the workshop in July, 1962, three years after the Cuban revolution. I was told by the workshop "responsable" or director that Ana Rosa had been one of the ini-

tial four founding members of the workshop, which now contains 48 members, eight women and forty men.

When Ana Rosa and I began to talk, we quickly discovered many shared interests and mutual experiences related to art, art education, as well as travel. We arranged to meet again the following day at her studio, where I could also see more of her prints and paintings. Meanwhile, I was able to photograph Ana Rosa with a large wood-block print, *Black Doll, White Doll*, produced recently at the Graphic Workshop. This print-image was inspired by Jose Marti's story about Cuba's mixed African and European cultural heritages symbolized by the dolls.

Ana Rosa's densely filled, small studio is located on the second floor of an apartment occupied by her parents. She and her son live nearby, but since her divorce 20 years

ago, Ana Rosa has been able to utilize this space for her studio. She works there at night and on weekends and holidays, while also looking after her aging parents.

**A**na Rosa's exuberant energy is manifested in the quantity as well as quality of her consistent art production in a variety of media such as prints, watercolors, drawings and oil paintings. Her recent works are diverse in their political and cultural content, often a commentary about Cuba's post-revolutionary transition as well as inspired by her three months of travel to Vietnam, Korea and Laos in 1980. Ana Rosa says, "I have more than one way of working. Every time I work, I create however and whatever I want."

Images of people dominate almost all her work. In her linoleum and wood block prints, her ability to illustrate her theme through well-designed compositions which incorporate an interesting balance of solid black shapes, in contrast to diversely cut and textured areas, is clearly evident. In one of her prints, a decorative floral border pattern encloses two figures, a Cuban and a Vietnamese, who stand together below a ribbon-like slogan held in a dove's beak: "Viva el Internacionalismo, No Tenemos Miedo" (Long Live Internationalism, We Are Not Afraid). In another print, the complex design of International Year of the Child is divided into 16 cubes, each containing a distinct

illustration of one or more children engaged in a variety of activities such as hopscotch, basketball, baseball, rope jumping and hula hoop swinging.

On occasion, Ana Rosa utilizes still-life objects to illustrate symbolically a folk theme such as *Happy New Year Vietnam*, a watercolor painting. The composition is dominated by the spreading branches of a miniature orange tree beside a little ceramic house. Ana Rosa tells me that the oranges ripen on New Year's Day and the Vietnamese people celebrate this holiday by wearing new clothes, visiting their families, and setting off numerous firecrackers.

Many of Ana Rosa's works reflect her impressions of the people of Vietnam, Laos and Korea. The purpose of her government-sponsored trip to these countries was for "friendship and cultural promotion" as she brought with her an exhibit of Cuban art. While Ana Rosa does not sketch or paint



*Happy New Year Vietnam*  
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when traveling she says, "I store up my visual memories."

In contrast to the stark black and white limitation of her prints, in her oil paintings Ana Rosa utilizes a broad range of warm and intense colors balanced by blues and greens. She often juxtaposes flat color areas of background shapes with dark to light gradation of the figures and their facial expressions. Her painting, *Revolutionary Triumph*, which measures 18 x 24 inches, painted in 1978, illustrates her view of Cuba's post-revolutionary economic progress. Construction cranes loom in the background near villages of new, well constructed *campesino* or peasant homes. A farmer holds his machete over the distant fields of tall, green sugarcane, while three young athletes, two men and a woman, stand together in the foreground.



*Revolutionary Triumph*

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The optimistic life view that permeates her prints and paintings is also expressed by Ana Rosa as she discusses her personal life and job. Born in Havana in 1925, her artistic development began at age 15 with six years of study at the *Escuela Nacional de Bellas Artes*. At age 21 she married Carmelo Gonzales, a young painter and printmaker. In 1956, they left for the United States, where they spent most of their time in New York where her husband, under a Cuban government scholarship, continued his studies in printmaking at the Art Students' League. Ana Rosa recalls, "It was too expensive for both of us to attend school." However, she spent most of those three years, "looking, learning and studying," as she frequented all of the art museums, "I knew them like the palm of my hand."

The next few years were significant for

Ana Rosa's development as a printmaker since after returning to Cuba, she participated in organizing the Association of Art Engravers of Cuba. After the revolution in 1959, the Association was reorganized as the Experimental Graphic Workshop. In 1950, while taking an exhibit of Cuban art to Mexico, Ana Rosa also had the opportunity to broaden her printmaking experiences by working at Mexico's printmaking workshop, the *Taller Grafico Popular*. She spent 1952 in European travel, and in 1953 returned to the United States for five months, also bringing with her an exhibit of Cuban art.

Some significant facts about her personal life are the birth

of her son in 1956 and the decision to divorce her husband in 1962 after 19 years of marriage. Ana Rosa is proud of her son who is now a book illustrator.

At present, Ana Rosa is employed by the Ministry of Culture as a supervisor of 70 art teachers in 15 countries. She also organizes weekly workshops and exhibits of teachers' and students' work. She says, "My work is *muy amplia*" or fulfilling, and her own painting and graphic work has to "wait until the night," although some nights she works until one A.M. arranging art fairs. "I am satisfied with discovering more artists; the more artists, the better."

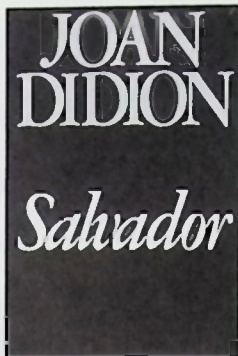
Twelve hours of Ana Rosa's 44-hour work schedule are devoted to a required eight hours of theoretical study and four hours of studio work. Through the years, she has participated in over 200 collective national and international exhibitions and had 22 personal exhibits of her work. She has also earned the Doctorate Degree in Art at the ISA or *Instituto Superior de Arte*.

Some of the seminars and lectures that Ana Rosa now continues to attend are held in the evening at the National Art Museum on subjects such as art history, the folk art and traditions of Cuba's Afro heritage, as well as political subjects. Ana Rosa says, "One never stops learning. When one is finished, it is still possible to continue. There is always something more."

Ana Rosa is an exemplary role model for Cuba's younger artists as she has been able to combine successfully her multiple careers as art supervisor, artist, and promoter of the arts at home and in other countries. Perhaps her most significant artistic contribution is in the area of printmaking. This is reinforced by Jose Vega, an art critic who writes for the Cuban magazine *Revolution and Culture*: "Ana Rosa Gutierrez is one of the four founding members of the Association of Cuban Engravers and is also the first (Cuban) woman to create a relevant contribution to the art of engraving."

Betty LaDuke, an art instructor at SOSO, writes about artists she meets in her travels.

## REVIEW



by Barbara  
Ryberg

In 1982, Joan Didion, the distinguished American writer, went to El Salvador. *Salvador* is a marvelously succinct statement of what she saw and felt there.

If there were a main character in this book, it would have to be "terror." Didion calls it "the given" of El Salvador, and she embodies it for the reader like a monster born of unholy coupling. Terror speaks with an eloquent voice—from the body dumps, the queues of women leafing through pictures of corpses fearing they will find a loved one, the abandoned dead along the side of the road.

The language of *Salvador* chills with expression such as "mechanism of terror," "vocation of terror," and use of the Spanish concept of the verb "to disappear" which can be either transitive or intransitive. Thus, a woman can say of her missing son, "They disappeared him."

There is no storyline to *Salvador*, no comfortable theories to adopt. Instead, Didion forces a confrontation between reality and language. She writes that former Ambassador to El Salvador, Robert White, has "a voice afflicted by El Salvador." The cathedral where Archbishop Oscar Arnulfo Romero was assassinated stands, unfinished, "a vast brutalist space." She calls this structure the country's only artistic statement of the conflict raging there, a Central American *Guernica*.

What is frightening about *Salvador* is the landscape it forms, at first in outline, then in more tangible shape. It is a landscape where a terrible force has been set loose, which has been allowed to find its way into the language and culture of a people.

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## PROGRAMS & SPECIALS AT A GLANCE



**Situation Room**

**Situation Room** features a pitted against a diabolical ga. This dramatic satire airs Jul

**Music Mountain**, the oldest festival in North America, p concerts from Falls Village, The performances air Mond

**Girls of the Golden West** pioneering American women; this two-part series airs Mor beginning July 4.

**The Adventures of Sherlock Carleton Hobbs** as Sir Arthur detective, in an encore perfo The program airs Mondays

Sunday	Monday	Tuesday	W
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Mo
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 An
11:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 Ab
12:00 Milwaukee Symphony	10:00 First Concert	10:00 First Concert	10:00 Fir
2:00 Sunday Supplement	12:00 KSOR News	12:00 KSOR News	12:00 KS
4:00 Siskiyou Music Hall	2:00 Music Mountain	2:00 San Francisco Symphony	2:00 Mu
6:30 All Things Considered	4:00 About Books and Writers	4:00 Horizons	3:00 Eik
7:30 Folk Music	4:30 Arts Features	5:00 All Things Considered	A N
9:30 Jazz Revisited	5:00 All Things Considered	6:30 Siskiyou Music Hall	(st
10:00 Weekend Jazz	6:30 Siskiyou Music Hall	9:00 Price of Silence	4:00 Mir
	9:00 Girls of the Golden West	Lord Peter Wimsey (7/12)	Ear
	Sherlock Holmes (starts 7/18)	9:30 Situation Room (7/5 only)	4:30 Kic
	9:30 Fourth Tower of Inverness	Bob and Ray Show (7/12)	5:00 All
	10:00 The Blues	10:00 Music from the Hearts of Space	Co
		11:00 Post Meridian	6:30 Sis
			Mu
			9:00 Vir
			9:30 Ta
			10:00 Po

filled video arcade player  
of nuclear confrontation.  
at 9:30 pm.

continuing chamber music  
presents its 54th season of  
Connecticut.  
at 2 pm.

picts the lives of  
of the Old West.  
ays at 9 pm,

ic Holmes features  
Conan Doyle's legendary  
nance of this series.  
9 pm, beginning July 18.

**The Fourth Tower of Inverness** presents the further  
adventures of Jack Flanders on a dangerous journey  
through time and space. This 13-part series airs  
Mondays at 9:30 pm.

**Lord Peter Wimsey** follows the dapper detective as he  
investigates a murder, in this five-part adaptation of  
Dorothy L. Sayer's novel, *Whose Body?* The program  
airs Tuesdays at 9 pm, beginning July 12.

**The Bob and Ray Public Radio Show** features the  
zany comedy of Bob Elliott and Ray Goulding. The four-  
part series airs Tuesdays at 9:30 pm, beginning July 12.

**Music from Interlochen** features orchestral, choral,  
chamber and organ music recorded at the Interlochen  
Center for the Arts in Michigan. The series airs  
Wednesdays at 2 pm.

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
For Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Opera
Music from Interlochen	2:00 Library of Congress	2:00 International Festival	3:00 Studs Terkel
from Farrell	4:00 New Dimensions	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
Free to You (S 7/13)	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
Living the	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
Word	7:30 Ashland City Band	8:00 New York Philharmonic	8:00 A Mixed Bag
Things Considered	9:00 New Letters on the Air	10:00 Jazz Album Preview	10:00 Jazz Alive!
you Hall	9:30 Word Jazz	10:45 Weekend Jazz	12:00 Weekend Jazz
KSOR Radio	10:00 Possible Musics		
Story	11:30 Post Meridian		
Ante Meridian			

# SUNDAY

\*by date denotes composer's birthdate

## 7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

## 9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

**Jul 3** The University of Minnesota Wind Ensemble performs a special Fourth of July program including "American Salute" arranged by Morton Gould; "Chester Overture" by William Schuman; "Variations on a Shaker Melody" by Copland; "Symphony for Band" (2nd & 4th movements) by Persichetti; "Commando March" by Barber; and "The Country Band" by Ives.

**Jul 10** Harpsichordist Eiji Hashimoto performs works from Couperin's "Sixieme

Ordre" including "Le Bersan," "Les Moissonneurs," "Les Languerus-Tendres" and "Les Baricades Mystereuses." Also featured are works from Bach's "Well-Tempered Clavier, Book II": Prelude and Fugue in C Major (BWV 871) and Prelude and Fugue in F Minor (BWV 881); and sonatas by Scarlatti and C.P.E. Bach.

**Jul 17** Members of The Saint Paul Chamber Orchestra perform Symphony No. 3, "The Camp Meeting" by Ives; "Divertimento for Strings" by Bartok and "Variaciones Concertante" by Ginastera.

**Jul 24** Flim and the BB's, a popular contemporary jazz quartet, is featured.

**Jul 31** The Stockholm Chamber Choir performs a wide range of works by composers including Nielsen, Kuula, Rautavaara, Grieg and Monteverdi.

## 11:00 am Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

## How Did You Get This Guide?

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**12:00 n Milwaukee Symphony Orchestra**

Lukas Foss conducts the 1983 concert season.

**Jul 3** The Wisconsin Conservatory Symphony Chorus directed by Margaret Hawkins, performs. Works include Bach's Cantata #50, "Nun ist das Heil und die Kraft" (BWV 5); Overture and Choruses from "Idomeneo, Re di Creta" K. 366 by Mozart; and Symphony #5 in C, Op. 67.

**Jul 10** The World Premiere of Vigeland's "One Three Five" is featured, along with Grieg's Piano Concerto in A, Op. 16; and Four Legends from the "Kalevala," Op. 22, Sibelius: "Lemminkainen and the Maidens," "Lemminkainen in Tuonela," "The Swan of Tuonela," and "The Return of Lemminkainen." Featured as soloists are Martin Woltman, English horn, and Andre-Michel Schub, piano.

**Jul 17** The Orchestra performs "Music for an Imaginary Movie" by Schoenberg; "Kindertotenlieder" by Mahler; and Schumann's Symphony No. 2 in C, Op. 61. Mezzo-soprano Kimball Wheeler is featured soloist.

**Jul 24** The Wisconsin Conservatory Symphony joins the Orchestra, with soloists Lukas Foss, piano; Edward Mumm, violin; and Glenda Lathrop, flute. Works performed include Three "Sacrae Symphoniae" for Brass, by Gabrieli; "Brandenburg Concerto" No. 5 in D, BWV 1050, by Bach; and Hindemith's "Lehrstück."

**Jul 31** Featured soloist Andre Watts plays Liszt's Piano Concerto No. 2 in A. Symphony No. 9 in D Minor is also featured.

**2:00 pm Sunday Supplement**

A series of features produced at KSOR, with profiles of composers, discussions on the arts and current events, and concerts of classical music.

**4:00 pm Siskiyou Music Hall**

**Jul 3** CAMPRA: Omnes Gentes

**Jul 10** JANACEK: Idyll for String Orchestra

**Jul 17** LALANDE: De Profundis

**Jul 24** BRIDGE: Sonata for Cello and Piano

**Jul 31** SCHUBERT: Symphony No. 9 in C ("The Great")

**6:30 pm All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

**7:30 pm Folk Music**

Your host is Brian Lehmann.

**8:30 pm Ballads, Bards & Bagpipes**

**10:00 pm Jazz Revisted**

**Jul 3** **Parallels** Recordings of "Tiger Rag" by the Wolverine Orchestra and Charles Dornberger's ensemble, and "Body and Soul" by the Teddy Wilson and Glen Miller big bands offer unique interpretations of these classical jazz standards.

**Jul 10, 17, 24, & 31** To be announced

**Program Note:** Ken Nordine's Word Jazz moves to Thursdays at 9:30 pm, beginning July 7.

**10:00 pm Weekend Jazz**

**2:00 am Sign-Off**

**Dinner  
Cocktails  
and Music**

**Jul 6** **Cowboy Jazz**

**Jul 7** **Scott Cossu &  
Michael Hedges**

**Jul 12** **Eric Tingstad**

**Jul 13** **Peter Rowan**

**Jul 26** **Sabia**

**Aug 24** **Jackie & Roy**

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# MONDAY

\*by name denotes composer's birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning magazine is a lively blend of news, features and commentary on national and world affairs.

*Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.*

## 7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

**Jul 4** THOMPSON: The Testament of Freedom

**Jul 11** GLIERE: Concerto for Harp and Orchestra

**Jul 18** CHABRIER: Suite Pastorale

**Jul 25** BLOCH: Suite for Viola and Orchestra

## 12:00 n KSOR News

## 2:00 pm Music Mountain

Music Mountain, in Falls Village, Connecticut, the oldest continuing chamber music festival in North America, presents its 54th season of concerts featuring in-residence ensemble, the Manhattan String Quartet.

**Jul 11** The Manhattan String Quartet, featuring James Campbell, clarinet, and Peter Taracs, piano, performs Mozart's Quartet, K. 525, "Eine Kleine Nachtmusik"; Overture on Jewish Themes by Prokofiev; and Quintet in B Minor, Op. 115 by Brahms.

**Jul 18** Works performed by the Manhattan String Quartet include Mozart's Trio in E-flat Major, K. 498; Trio in D Minor by Mendelssohn; and Piano Quintet by Shostakovich. Featured as soloists are James Campbell, clarinet, and Peter Taracs, piano.

**Jul 25** Oboe soloist Bert Lucarelli and the Manhattan String Quartet play Britten's Phantasy Quartet; Quintet in C Minor by Mozart; and Beethoven's Quartet Op. 59, No. 2.

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**4:00 pm About Books and Writers with Robert Cromie**

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

**Jul 4** New York writer Calvin Trillin talks about his new book on cooking and eating, "Third Helpings."

**Jul 11** Poet Maya Angelou discusses her fourth collection of poetry entitled, "Shaker, Why Don't You Sing?"

**Jul 18** Michael Todd, Jr. discusses "A Valuable Property," his recent biography of his famous father, Mike Todd.

**Jul 25** Cromie interviews David M. Oshinsky about his book, "A Conspiracy So Immense: The World of Joe McCarthy."

**4:30 pm Arts Features**

**5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

**6:30 pm Siskiyou Music Hall**

**Jul 4** IVES: The Holidays Symphony

**Jul 11** MOZART: Trio in E-flat for Clarinet, Viola & Piano, K. 498.

**Jul 18** FOOTE: Sonata in G Minor for Violin and Piano, Op. 20

**Jul 25** KHACHATURIAN: Piano Sonata

**9:00 pm Girls of the Golden West**

Four funny and touching vignettes depict the lives of pioneering American women of the Old West in this two-part special series.

**Jul 4 Part I** | An outlaw queen and city sophisticate struggle to survive on the frontier.

**Jul 11 Part II** A pioneer wife and saloon girl dream of a better future.



**9:00 pm The Adventures of Sherlock Holmes**

Sir Arthur Conan Doyle's legendary sleuth of Baker Street returns as NPR Playhouse presents a special encore performance of this critically acclaimed series. Produced by the British Broadcasting Corporation, these classic radio adaptations star Carleton Hobbs as Holmes and Norman Shelley as Doctor Watson.

**Jul 18 A Study In Scarlet, Part I** Dr. John Watson meets consulting detective Sherlock Holmes, and is drawn into a baffling mystery.

**Jul 25 A Study In Scarlet, Part II** Holmes and Watson investigate the murder of an American businessman and his secretary.

**9:30 pm The Fourth Tower of Inverness**

Only Jack Flanders can see the ghostly fourth tower of Inverness mansion, a vision that leads the young adventurer on a dangerous journey through time and space. An encore 13-part presentation.

**Jul 4 Three Towers of Inverness** Jack Flanders, summoned to his aunt's castle in the mist-shrouded hills of Inverness, discovers a ghostly fourth tower that only he can see.

**Jul 11 The Jukebox Mystery** Jack has a frightening encounter with a tantalizing beauty.

**Jul 18 Tea with Lady Lewis** Jack's friend, Little Freida, finds a solution that may explain a dragon's appearance at Inverness.

**Jul 25 Bye-Bye Body** Jack attempts to uncover clues about the elusive fourth tower from the "punk" protégé of a resident Indian chief.

**10:00 pm The Blues**

**2:00 am Sign-Off**

# TUESDAY

\*by date denotes composer's birthdate

## 6:00 am Morning Edition

## 7:00 am Ante Meridian

## 9:45 am 900 Seconds

A public affairs program produced by KSOR.

*Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.*

## 10:00 am First Concert

**Jul 5** BRUCH: Violin Concerto in G Minor

**Jul 12** BACH: Overture No. 3 in D

**Jul 19** COUPERIN: Harpsichord Suite in A Minor

**Jul 26** WHITE: Violin Concerto

## 12:00 n KSOR News

## 2:00 pm San Francisco Symphony

Edo de Waart is Musical Director in this 26-week series of concerts.

**Jul 5** Guest conductor Alexander Schneider is also featured as soloist on violin; with Peter Shelton, cello; Jorja Fleezanis, violin; and Lee Luvisi, piano. Works include Haydn's Symphony No. 86 in D; Concerto in D Minor for Two Violins by Vivaldi; Piano Concerto in E flat, K. 482, and Six German Dances, K. 571, by Mozart.

**Jul 12** Edo de Waart conducts Handel's Grand Concerto in A by Handel; Sessions' Symphony No. 6; Stravinsky's Violin Concerto; and "The Russian Easter" Overture by Rimsky-Korsakov. Featured soloists include violinists Kyung-Wha Chung, Raymond Kobler, and Daniel Kobialka; and cellist Michael Grebanier.

**Jul 19** Edo de Waart conducts Mozart's Symphony No. 34, and Bruckner's Symphony No. 9

**Jul 26** The San Francisco Symphony Chorus joins the Orchestra for the performance of "The Creation" by Haydn, featuring as soloists soprano Sheri Greenawald, tenor John Aler, and bass-baritone John Cheek. Edo de Waart conducts.

## 4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

**Jul 5 Rural Ethiopia: A Challenge to Survive** A study of rural health care practices affecting Ethiopian women and their children.

**Jul 12 Climbing Mt. Rainier: The Inner Conquest** Doug Wakefield's firsthand account of nine handicapped outdoorsmen and their perilous climb to the summit of Mt. Rainier.

**Jul 19 Black Baseball: Breaking the Barrier** An historical overview of baseball's outstanding black players—their triumphs and frustrations.

**Jul 26 Tito Puente** A profile of the salsa king, who introduced Latin jazz into mainstream American music over 30 years ago.

## 5:00 pm All Things Considered

## 6:30 pm Siskiyou Music Hall

**Jul 5** HAYDN: Symphony No. 96 in D

**Jul 12** BRAHMS: Variations on a Theme by Paganini, Op. 35

**Jul 19** BEETHOVEN: Symphony No. 1 in C, Op. 21

**Jul 26** TCHAIKOVSKY: Symphony No. 3 in D ("Polish")

## 9:00 pm The Price of Silence

The shrill signal of nuclear emergency echoes worldwide when a Russian missile warhead mysteriously self-destructs. And only one man, top British intelligence agent Maxon, stands between peace and Armageddon.

Written by critically acclaimed novelist Stephen Barlay, this nine-part espionage thriller is produced by the British Broadcasting Corporation.

**Jul 5 The Price** Maxon learns the truth behind the grave steps he has taken. **This concludes the series.**

**9:00 pm Lord Peter Wimsey**

When an unidentified corpse wearing a golden pince-nez is discovered in the bathtub of a prominent Battersea architect, dapper detective Lord Peter Wimsey is asked to investigate. This five-part adaptation of Dorothy L. Sayers' novel "Whose Body?" was first presented in April, 1982.

**Jul 12 The Body in the Bath** A respectable Battersea architect discovers a corpse in his bathtub; and Lord Peter is called upon to investigate.

**Jul 19 Disappearance of a Financier** Lord Peter's friend, Inspector Parker of Scotland Yard, probes the mysterious disappearance of a prominent financier.

**Jul 26 Lunch at Lady Swaffham's** An elderly gentleman claims to be the owner of the golden pince-nez worn by the deceased.

**9:30 pm The Situation Room**

**Jul 5** A young man finds himself locked in a terrifying game of nuclear strategy when he visits a futuristic video arcade.

**9:30 pm The Bob and Ray  
Public Radio Show**

The zany comedy team of Bob Elliott and Ray Goulding returns to public radio in its Peabody Award-winning series. The four half-hour programs were produced by the Radio Foundation of New York City.

**Jul 12** Highlights from the zany comedy duo's program include a visit to the Rudolf and Irma Dance Studios, and the premiere of a new soap opera spoof, "Garish Summit."

**Jul 19** The legendary comedy team visits the Great Lakes Paper Clip Factory with ace reporter Wally Ballou—and offers another hilarious installment of the soap opera spoof, "Garish Summit."

**Jul 26** The zany comedy team presents hard luck stories; and the latest installment of their soap opera spoof, "Garish Summit."

**10:00 pm Music from the Hearts of Space**

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. Hosts Anna Turner and Stephen Hill.

**11:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

**2:00 am Sign-Off**



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# W E D N E S D A Y

## 6:00 am Morning Edition

*Funds for local broadcast provided by Jackson County Federal Savings and Loan*

## 7:00 am Ante Meridian

## 9:45 am About Women

## 10:00 am First Concert

**Jul 6** BEETHOVEN: Piano Sonata No. 30 in E, Op. 109

**Jul 13** SCHUBERT: Fantasy in C, Op. 15 ("The Wanderer")

**Jul 20** BRIDGE: Piano Quintet

**Jul 27** MOZART: Symphony No. 33 in B-flat, K. 319

## 12:00 n KSOR News

## Have You Tried Chata Yet?

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## 2:00 pm Music from Interlochen

Recorded at the Interlochen Center for the Arts in Michigan, this series features orchestral, choral, chamber and organ music by various visiting artists.

## 3:00 pm Eileen Farrell's American Popular Singers

Distinguished soprano Eileen Farrell explores the art of American popular singing with pianist and composer Loonis McGlohan in a 13-part series of hour-long programs.

**Jul 6 Joe Williams, Part II** Williams pays tribute to great blues and big band singers with a medley, including Jimmy Rushing's "Harvard Blues" and Al Hibbler's "Don't You Know I Care."

## 3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

**Jul 13 Wagner's Ring Cycle** Nadeau discusses the upcoming performances of the complete Ring by the Boston Lyric Opera with director John Balme. Excerpts from the Great Cycles of Music Drama are featured.

**Jul 20 Music for Children, Part I** Harry Ellis Dickson, director of the Boston Symphony Youth Concerts, joins Nadeau for an in-depth examination of music by Schumann, Ravel, Bach, Prokofiev, and many others.

## Jul 27 Music for Children, Part II

## 4:00 pm Minding the Earth

**Jul 6** Dr. Lyall Watson, noted author, biologist and anthropologist, discusses the mysteries of human and animal cooperation.

**Jul 13** Author China Galland and scientist Carolyn Merchant explore the historical connection between women and nature, and propose a new kind of alliance for the future.

**Jul 20** Canadian scientist Stuart Hill talks about his attempts to reconcile agriculture and ecology, and the problems which accompany modern agriculture.

**Jul 27** Dolphin expert John Lilly explains his latest discoveries about communication between humans and dolphins.

#### 4:30 KidsWord

A small revolving cast of youngsters between the ages of eight and twelve join host and producer Glenda Donovan to present lively entertainment for children of all ages, based on the oral tradition of storytelling, ethnic folktales, games, riddles, dramatizations, music, original poetry, and discussions drawn from the theme of the week.



*Glenda Donovan & the kids of KidsWord*

**Jul 6 Family** Author and storyteller Patricia MacLachlan shares an original story, "Seven Kisses in a Row," followed by a discussion of the problems and joys of family living.

**Jul 13 Creation Myths** The cast explores the theme of how the world began, featuring a dramatization of the folktale "Turtle Goes on the Warpath."

**Jul 20 Dancing** Storyteller Sarah Elston tells the tale of "Rabbit's Disco," followed by a discussion on dance and a dramatic rendition of "Owl," a West Indies folktale.

**Jul 27 Greed** Storyteller Betty Lehrman shares the Yiddish folktale "Yankele the Schnorrer and Lyzer the Miser," and the cast discuss their personal interpretations of greed.

**5:00 pm All Things Considered**

#### 6:30 pm Siskiyou Music Hall

**Jul 6** BEETHOVEN: Triple Concerto in C, Op. 56

**Jul 13** MARAIS: Suite No. 3 in G Minor

**Jul 20** CHAUSSON: Poème for Violin and Orchestra, Op. 25

**Jul 27** LALO: Concerto for Cello and Orchestra in G Minor

#### 9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

#### 9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

#### 10:00 pm Post Meridian

#### 2:00 am Sign-Off

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# THURSDAY

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## 6:00 am Morning Edition

## 7:00 am Ante Meridian

## 9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

## 10:00 am First Concert

**Jul 7** POULENC: Sinfonietta

**Jul 14** MENDELSSOHN: Concerto No. 1 in G Minor for Piano & Orchestra

**Jul 21** TCHEREPNIN: Brass Quintet, Op. 105

**Jul 28** SIEGMEISTER: Concerto for Clarinet and Orchestra

## 12:00 n KSOR News

## 2:00 pm Library of Congress Chamber Music

The Library of Congress presents a summer of chamber music, composed of three "mini-series": a three-part series of the Naumburg Foundation Award Winners; and five-part Summer Chamber Festival; and a four-part series of the Piano and Violin Sonatas of Mozart, with Sergiu Luca and Malcolm Bilson.

**Jul 7** Thomas Riebl, viola, and Susan Tomes, piano, perform Hindemith's Sonata for Viola & Piano, Op. 11, No. 4; Schubert's Sonata in A Minor for Arpeggione and Piano, D. 821; Evocation No. III for Viola and Piano by Ralph Shapey; and Marchenbilder, for Viola and Piano, Op. 113, by Schumann.

**Jul 14** Colin Carr, violin and cello, and Francis Grier, piano, perform Beethoven's Sonata in G Minor, Op. 5, No. 2; Third Suite for Cello, Op. 87, by Britten; and Sonata in A Major by Fronck.

**Jul 21** Soprano Faith Esham and pianist Thomas Muraco perform Mozart's "Misera, dove son!", K. 369; Debussy's "Ariettes Oubliées"; and several works by Schubert, Perle, Wolf and Rachmaninoff.

**Jul 28** From the 1983 Summer Chamber Festival are performances of The "Kent" Trio for Clarinet, Violin and Piano by Walter Watson; Hindemith's Quartet for Clarinet and Piano Trio, Op. 30; and Piano Quartet in G Minor, Op. 25.

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## 4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

*Acquisition funded by Golden Mean Bookstore of Ashland.*

*Local transmission funded by a grant from Doctors Marc Heller, John McClean, and Martin Osterhaus of the Siskiyou Clinic, Ashland.*

**Jul 7 Following the Fire: The Hero's Journey** Paul Reibillot, trained in theater, takes listeners on a journey through the realm of heroes and shares a wealth of knowledge about how to unlock the inner being lurking deep within.

**Jul 14 Birth Roborn** French physician Michele Odent talks about the unique qualities of his work as the Surgeon in charge of Maternity at the hospital in Pethiviers, France.

**Jul 21 Prosperity Principles** Psychologist Ruth Ross, author of *Prospering Woman: A Complete Guide to Achieving the Full, Abundant Life*, discusses numerous insights and practical steps toward the path to prosperity.

**Jul 28 Ask the Next Question** Speculative literature, a.k.a. science fiction, is perhaps the purest expression of humanity's boundless imaginative and unquenchable curiosity. Theodore Sturgeon, award-winning author of over 200 short stories, novels, screenplays and "Star Trek" episodes, and his wife Jayne, also an author, ask and answer questions on everything from war to brotherhood, from androids to birdsongs.

## 5:00 pm All Things Considered

## 6:30 pm Siskiyou Music Hall

**Jul 7** KABALEVSKY: Piano Concerto No. 3 in C, Op. 50 ("Youth")

**Jul 14** MENOTTI: Sebastian

**Jul 21** BIZET: Jeux D'Enfants, Op. 22

**Jul 28** PROKOFIEV: Sonata No. 2 in D, Op. 94a, for Violin and Piano

**7:30 pm Ashland City Band Concerts**  
*Funded by the Ashland Hills Inn*

The Ashland City Band performs a series of old-fashioned band concerts live from the Butler Bandshell in Lithia Park. Conducted by Raoul Maddox, the Band's summer programs include marches, show tunes, classics and popular music.



*Flutists of the Ashland City Band*

**9:00 pm Now Letters on the Air**

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists and writers. Programs also feature readings of their works.

*Local broadcast funded by Bloomsbury Books of Ashland.*

**Jul 7 Julian Leo Rayford** This poet and artist from Mobile, Alabama, was a "reservoir of American Folk sound." In this recording, he performed traditional street cries and chants including the famous "lead line" songs of Mississippi steamboat days.

**Jul 14 Patricia Goodicke: "Poet as Lover"** A widely published poet divides her time between Mexico and Montana. In this program she explores many facets of love relationships.

**Jul 21 Galway Kinnello** Books by this widely travelled poet include "What a Kingdom It Was" and "Flower Herding on Mount Monadnock" (Houghton Mifflin). Kinnello has been awarded the 1983 Pulitzer Prize in poetry.

**Jul 28 Lisel Mueller** This American Book Award presents selections from her writings in a public reading at the University of Missouri, Kansas City.

**9:30 pm Ken Nordine's Word Jazz**

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

**10:00 pm Dolby Alignment Tone**

**10:01 pm P.M. Preview: Possible Musics**

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanaquato Way, Ashland.

**11:30 pm Post Meridian**

**2:00 am Sign-Off**



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# FRIDAY

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**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Jul 1** VIEUXTEMPS: Violin Concerto No. 5 in A Minor, Op. 37

**Jul 8** RIMSKY-KORSAKOV: Symphony No. 3, Op. 32

**Jul 15** STRAUSS: Sonata for Cello and Piano, Op. 6

**Jul 22** CLEMENTI: Symphony No. 2 in D, Op. 18

**Jul 29** DELIUS: Paris (Song of a Great City)

**12:00 n KSOR News**

**2:00 pm International Festival**

**Jul 1** **RIAS, Berlin** The "Ensemble Modern" of the Young German Philharmonic, conducted by Jacques Mercier, performs works by Mahler, Webern, and Schoenberg, featuring soloists Berthold Bossemeyer, baritone, and Hans Georg Ahrens, bass. Also, The RIAS, Chamber Chorus performs in concert, directed by Uwe Gronostay.

**Jul 8** **Yugoslavian Radio/Television, Belgrade** The Zagreb Soloists, featuring violinist Tonko Ninic, perform Grieg's "Holberg Suite," Op. 40; Violin Concerto in D Minor, Op. Posth., by Mendelssohn; "Dubrovnik's Miniatures" by Z. Markovic; and Suite of "Ancient Airs and Dances" for the Lute No. 3 by Respighi.

**Jul 15** **Yugoslavian Radio/Television,**

**Belgrade** Ivo Drazinic conducts The Dubrovnik City Orchestra & Libertas Chorus in performances of Vivaldi's Two-Trumpet Concerto in C, Op. 46; Sonata in D for Two Trumpets & Strings by P. Franceschini; Symphony No. 104 in D by Haydn; and Requiem Mass in C Minor by Cherubini.

**Jul 22** **The Slovak Chamber Orchestra of Bratislava,** led by Bohdan Warchal performs Concerto in A for strings by Vivaldi; Sammartini's Violin Concerto in A; String Quartet No. 3 in C by Josef Myslivicek; Divertimento No. 6 in E flat by Haydn; and "Eine Kleine Nachtmusik," K. 525, by Mozart.

**Jul 29** **RIAS, Berlin** The Berlin Radio Symphony Orchestra, conducted by Antoni Ros-Marba, performs Mozart's Symphony No. 40 in G Minor, K. 550, and Flute Concerto No. 1 in G, K. 313; and "The Three-Cornered Hat" by Falla.

**4:00 pm Jazz at the Institute**

Live performances from the Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

**Jul 1** **Anthony Davis Quartet** Anthony Davis has succeeded in combining elements of new black music with the piano's more lyrical possibilities to produce a 1980's performance style. He has worked with

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such artists as Leroy Jenkins, David Murray and George Lewis.

**Jul 8 Marian McPartland** Internationally recognized for her concerts, recordings and radio programs, Marian McPartland has come a long way from helping her husband-to-be Jimmy McPartland entertain troops during World War II. A 1979 performance from the **Jazz at the Institute** archives.

**Jul 15 Roy Brooks & Leon Thomas (Part I)** Master percussionist Roy Brooks, known most recently for his association with M'Boom, regularly performs in Detroit with his ensemble The Artistic Truth. Vocalist Leon Thomas, who has performed with such disparate bandleaders as Count Basie and Pharoah Sanders, is the special guest with this group.

**Jul 22 Roy Brooks & Leon Thomas (Part II)**

**Jul 29 Coming Attractions** A preview of forthcoming **Jazz at the Institute** programs, including performances by Roscoe Mitchell, Tommy Flanagan and Joe Henderson.

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Jul 1** PERGOLESI: Concertino No. 1 in G Major

**Jul 8** STRAVINSKY: The Firebird

**Jul 15** JOLIVET: Concerto for Piano and Orchestra

**Jul 22** DVORAK: Trio in F Minor for Violin, Cello and Piano

**Jul 29** MOZART: Fantasy in C Minor, K. 475

**8:00 pm New York Philharmonic**

**Jul 1** Wagner's "Tannhauser" Overture; "La Mer" by Debussy; and Suite from the Firebird by Stravinsky with Erich Leinsdorf as guest conductor.

**Jul 8** Zubin Mehta conducts a program of American music from the Federal Era, with songs by Franz Kitzwara, Ezekiel Goodale, Oliver Shaw, Philip Phile, Joseph Herrick, and Samuel Holyoke. Also performed are Symphony No. 8 in B, D. 759, ("Unfinished") by Schubert; and "Erwartung," Op. 17, by Schoenberg. Soprano Hildegard Behrens is featured as soloist.

**Jul 15** John Nelson guest conducts Druckman's Prism; Cello Concerto in D, Op. 101, by Haydn; and Symphony No. 5,

in E, Op. 64, by Tchaikovsky. Cellist Lynn Harrell is featured soloist.

**Jul 22** Guest conductor John Nelson leads Ives' Unanswered Question (1908); Suite on Verses by Michelangelo, by Shostakovich; and Schumann's Symphony No. 3 in E-flat, Op. 97 "Rhenish." Samuel Ramey, bass, is featured as soloist.

**Jul 29** Works include the world premiere of "Quasi un paso doble" by Balada; "Iberia" by Debussy; Rhapsody on a Theme of Paganini, Op. 43, and Symphonic Dances, Op. 45, by Rachmaninov. Featured as soloist is pianist Yuri Egorov. Jesus Lopez-Cobos guest conducts.

**10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

**10:45 pm Weekend Jazz**

**2:00 am Sign-Off**

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# SATURDAY

\*by date denotes composer's birthdate

## 7:00 am Ante Meridian

### 9:45 am Parents, Taxpayers and Schools

Hosts: Dwight Roper and Ann Staley.

### 10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Jul 2 Parallels** Recordings of "Tiger Rag" by the Wolverine Orchestra and Charles Dornberger's ensemble, and "Body and Soul" by the Teddy Wilson and Glen Miller big bands offer unique interpretations of these classic jazz standards.

**Jul 9, 16, 23 & 30 To be announced.**

### 10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

### 11:00 am The Dallas Opera

The Dallas Opera, directed by Maestro Nicola Rescigno, performs five productions from its 1982 season. Hosted by Fred Calland, the series brings listeners a variety of fascinating interviews and intermission features.

*Local broadcast funded by Sun Studs Inc., of Roseburg.*

**Jul 2** Nicola Rescigno directs Wagner's "Das Rheingold." Cast members include Wolfgang Probst as Wotan, Marga Schiml as Fricka, Horst Hiestermann as Loge, and Lili Chookasian as Erda. **This concludes the series.**

### 11:00 am KSOR Opera

Beginning July 9, KSOR will present opera recordings selected from the KSOR library. Some Saturdays will feature two presentations.

*Local broadcast funded by Sun Studs, Inc., of Roseburg.*

**Jul 9 The Merry Widow**, by Franz Lehár. Singing principal roles are Edda Moser, Helen Donath, Hermann Prey, Siegfried Jerusalem, and Benno. The Bavarian Radio Chorus and Munich Radio Orchestra are conducted by Heinz Wallberg.

**Utopia Limited**, a Gilbert and Sullivan favorite, performed by the D'Oyly Carte Opera Company and the London Philharmonic Orchestra, conducted by Royston Nash.

**Jul 16 Offenbach's La Perichole** Singing principals are Teresa Berganza, Jose Carreras and Gabriel Bacquier. The Orchestra and Chorus of the Capitole de Toulouse are conducted by Michel Plasson.

**Iolanthe** features The D'Oyly Carte Opera Company and the Royal Philharmonic Orchestra conducted by Royston Nash.

**Jul 23 Scott Joplin's Treemonisha.** Gunther Schuller conducts the original cast, orchestra and chorus. Featured are Carmen Balthrop, Betty Allen, Curtis Rayam and Willard White.

**Gilbert and Sullivan's H.M.S. Pinafore**, in a production by the D'Oyly Carte Opera Company and the Royal Philharmonic conducted by James Walker.

**Jul 30 Porgy and Bess**, by George Gershwin. A Houston Grand Opera performance featuring Donne Ray Albert, Clamma Dale, Andrew Smith and Betty Lane. John DeMain conducts.

### 3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

### 4:00 pm Siskiyou Music Hall

**Jul 2** BALAKIREV: Reminiscences of Glinka's "A Life for the Tsar"

**Jul 9** MARAIS: La Gamme

**Jul 16** DVORAK: Symphony No. 8 in G, Op. 88

**Jul 23** MESSIAEN: Couleurs de la Cité Céleste

**Jul 30** TCHAIKOVSKY: Suite from the ballet "The Sleeping Beauty"

### 6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department

### **7:30 pm Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

### **8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### **10:00 pm Jazz Alive!**

Recorded live wherever jazz is performed in the United States and abroad.

**Jul 2 Mel Torme, George Shearing and Gerry Mulligan** Singer Mel Torme, pianist George Shearing, and a 10-piece band led by Gerry Mulligan are captured at Carnegie Hall performing songs by Gershwin, Rollins, Robinson and Ellington.

**Jul 9 Herbie Hancock and Oscar Peterson** From Avery Fisher Hall at New York's Lincoln Center, Herbie Hancock plays solo piano, then joins rhythm artists Niels Henning Orsted-Pederson and Martin Drew in a set honoring legendary jazz pianist.

**Jul 16 Jon Hendricks & Company — Jay McShann and Eddie "Lockjaw" Davis** New York City's Lush Life Club is the setting for Jon Hendricks & Company's exciting performance of standard and blues. From Chicago, pianist Jay McShann, tenor saxophonist Eddie "Lockjaw" Davis, and veteran violinist Claude Williams joins forces for a set of rhythm and blues.

**Jul 23 Chick Corea and Touchstone with Paco de Lucia** Keyboard wizard Chick Corea and his band Touchstone perform with Spanish flamenco guitarist Paco de Lucia.

**Jul 30 The Art Ensemble of Chicago and McCoy Tyner** Avant-garde jazz group, The Art Ensemble of Chicago, plays for a hometown audience at the 1980 Chicago Jazz Festival while pianist McCoy Tyner and his quintet perform for an enthusiastic international audience at Montreux.

**12:00 m Weekend-Jazz**

**2:00 am Sign-Off**



*Oscar Peterson on July 9*

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**NATIONAL PUBLIC RADIO**

# Jean Shepherd

(contd. from pg. 5)

And the truth about this Hammond, Indiana, native is that Shepherd studied drama at the Goodman Theater in Chicago. He came to New York City at the request of a Broadway producer. Once in New York, he began doing a six-night-a-week radio program for WOR-AM. For the next 15 years, Shepherd's keen wit was a fixture in Manhattan's competitive radio market.

And there is more.

The only four-time winner of Playboy Magazine's Humor/Satire Award, Shepherd is also a stand-up comedian who has repeatedly packed standing room only crowds into Carnegie Hall. Added to this, he recently acted in MGM's screen adaptation of the first of his three books, "In God We Trust: All Others Pay Cash." And, for three years his television series "Jean Shepherd's America," was an award-

winning PBS regular.

Despite such glowing successes in other fields, the versatile Shepherd says he believes that radio is still "the perfect humor medium," mainly because of the nature of the audience. "When you listen to radio you tend to be alone or in your car so you concentrate more. And good humor demands concentration," he explains.

As for *All Things Considered*, Shepherd says it is clearly the best thing done on American radio. Taking part in the broadcast "is like having a hot fudge sundae every week," he adds.

Likewise for his fans, Shepherd's commentaries are a savory treat—a generous scoop of imagination, topped with a whimsical sauce and a sprinkling of irrepressible wit.



Phillip Martinez

# The Way to Bandon

(contd. from pg. 15)

repair machines and causing \$2000 worth of damage to equipment alone. He is scheduled to move into the only stone building on 2nd Street and the only building which survived the '36 fire, the old Bank of Bandon building, where he will sublet space to potter Kevin Milner.

Braun does admirable custom leather work but is largely content to repair shoes. "People have emotional attachment to shoes," he says. "It's a pleasure to take something that would be thrown out, and make it useful again." In this way, too, Braun symbolizes Bandon's rehabilitation. HUD would be pleased.

A well stocked new age bookstore, including records and beautiful children's books, greets the visitor to the Continuum Center. I meander from *Wisdom of the Idiots* to *The Gnostic Gospels* to *The Mare's Egg* and finally to Ray Cumerford, the center's director. Cumerford explains the educational nature of the foundation, which has traveling exhibits in California and other states. The original Continuum exhibit, from which this one was adapted, was viewed by over a million people at the California Museum of Science and Industry in the late 70's. Since the permanent Bandon exhibit opened in late May, 1982, over 18,000 people have walked through it.

Einstein, Socrates, Shiva, interstellar space, the atom, Hieronymus Bosch, Jesus Christ, Tibetan Buddhism, Elizabeth Kubler-Ross: where do these point? Does human consciousness extend beyond the physical body? The illumined panels are a forum for this eternal question. One in particular strikes me:

Kirlian photographs exist which show the entire outline of a leaf, even after a part of the physical leaf was cut away . . . In 1650 James Gaffaul wrote about the light bodies of flowers: . . . "though they may be chopt to pieces, yet they do nevertheless retaine the selfsame Form and Figure that they had before: and though it be not Visible, yet it can be made Visible to the Eye."

And so does the path choked by the thicket still exist? In my mind, it does, a little trail of light that is the way to Bandon. A way of looking for what was there, what is here, and what could be. And there are other paths to Bandon: through the cedar-rimmed clock, through the moongate, through works of love made visible.

---

*Susan Spady is a writer of poetry and children's literature. She and her husband, classical guitarist Edward Hale, recently moved to Southern Oregon from Alaska, and are now living in Ashland.*



Photo by Doug Walberg

## *Two Poets*

**Catherine M. Le Gault** was an art teacher for thirty-five years in Washington, Montana, and Wisconsin. Two of her seven children live in Oregon, so she and her

husband, Gordon, retired to Central Point two years ago, "on an impulse," which they have not regretted. This is Catherine's first poetry publication.

### *Paper Flower*

Reach your fingers down inside the pulpy skin of earth  
And find a root;  
And with your foot  
Sunk deep in mud, squeeze worms of soil  
Up through your toes.

Stretch the tissue of your mind upon the bow of thought  
And twang the string;  
And make it sing  
A song of strength that's worthy of the shaft  
That you let fly —  
If you would bring some priceless game  
From out the sky.

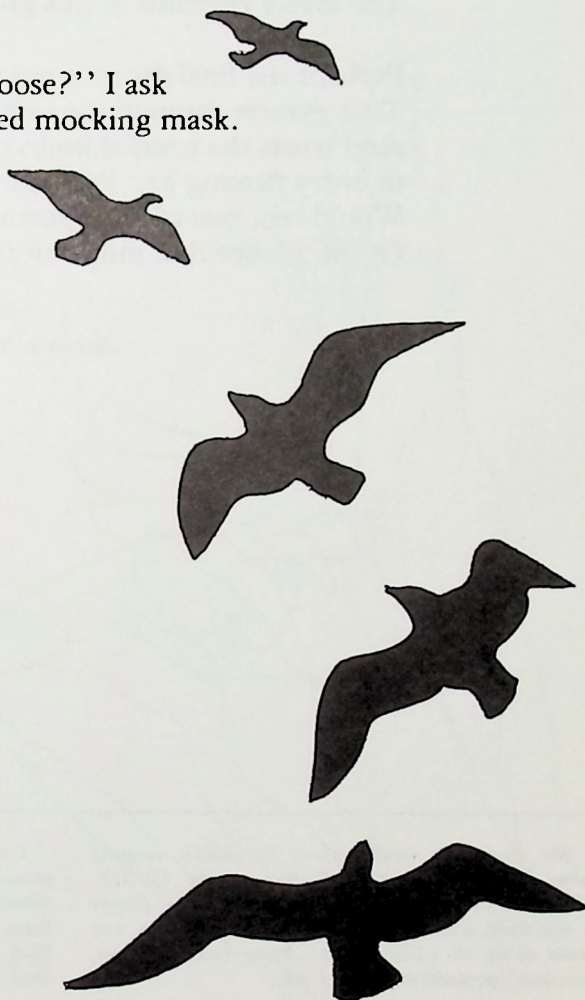
Open wide your arms, embrace the winds, and fly  
To where they sleep;  
And when you keep  
One vigil, you will understand the Storm  
And judge it not  
By local leapings of a breeze.

Oh, find it good to do these things,  
Or, at its close,  
The life you chose —  
Its birth, its toil, and all it brings —  
Will be in vain:  
A paper flower in the rain.

## *Always Another Bird? An aesthetic query*

When empty space presents its face to me  
(With miming mask that mocks my every move  
to break its silent whiteness with a free  
And daring strike against its width to prove  
That blankness can be crissed and crossed with line  
And color and be made to speak my word,  
Be shaded with my tone, become all mine)  
It mocks until my brush becomes a bird  
That flies into the whiteness with its wing,  
That tilts and trails a patterned path along  
The length and breadth of white, that turns to fling  
Itself upon the space in silent song.

“Have I another bird to loose?” I ask  
Each time I face this whited mocking mask.



*Drawings by Marie Baxter*

*The Indefensible Weapon*  
(from Robert Jay Lifton)

I probably will close the arch of sky  
That now stands blue and structurally there  
Above the flight of birds. Perhaps its cry  
Will reach into the grains of silver air  
To sow an endless chaff of wasted scream  
Too scattered to become a sound of worth.  
It just might thrust into a frozen dream  
The lovely rhythms of this growing earth.

Perhaps the final dance is not too wild  
That gyrates through the sensuous curve of time  
And trusts the untried limbs of every child  
to every fleeting joy. Perhaps "sublime"  
Would best describe the gesture, in the face  
Of the Silence that might sit upon this place.

---

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

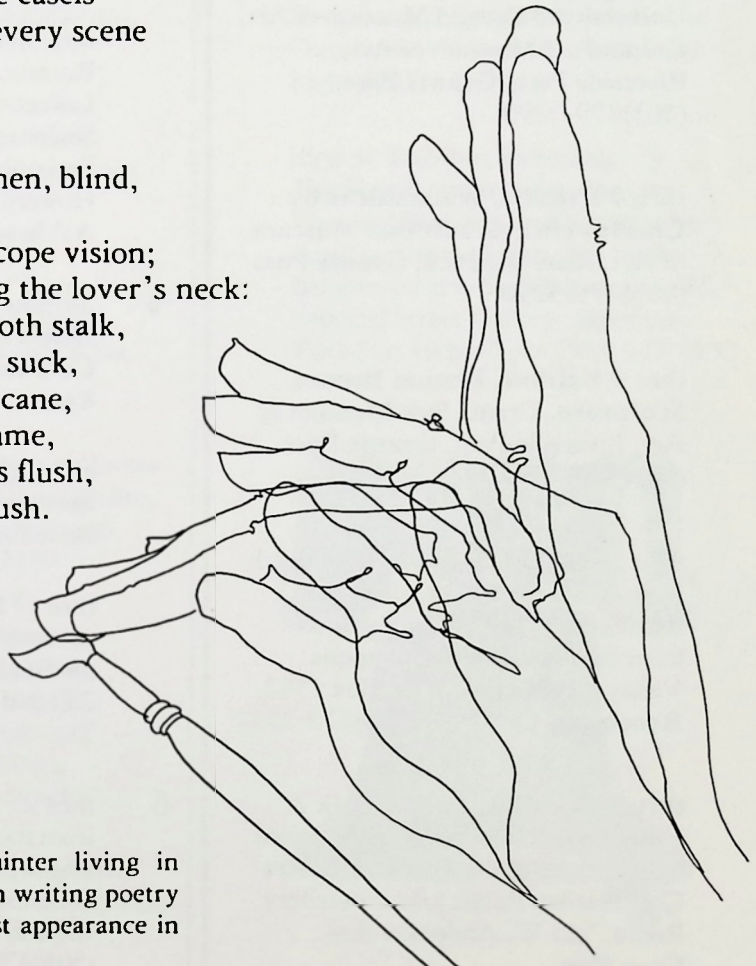
Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

## *The Painter* *for Sally*

Fingers,  
fingers kinked, waving  
new directions, banner fingers,  
parade of ten, long stemmed  
paint pistols, your weapon  
a colored scape surrounding  
all you touch.

I watch your hand  
moving bald-headed wrinkles  
of knuckles, folding,  
unfolding fingers  
like collapsible easels  
you carry to every scene  
unpainted.

Those hands!  
Old twin women, blind,  
guided by  
your kaleidoscope vision;  
feeling, feeling the lover's neck:  
inches of smooth stalk,  
the straw you suck,  
your walking cane,  
wick of the flame,  
your passion's flush,  
your paint brush.



**Julie Rogers** is a painter living in Mt. Shasta City. She has been writing poetry for ten years. This is her first appearance in the KSOR guide.

# ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- 1** thru 9 Exhibit, **Fritz Scholder Lithographs**, arrangement of University of Oregon Museum of Art, Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

thru 9 Exhibit, **Watercolors by Charles Hill**. Grants Pass Museum of Art, Riverside Park, Grants Pass (503)479-3290

thru 9 Exhibit, **Bennet Bronze Sculpture**. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

thru 15 Call for Entries from Northwest artists for 1984 Gallery Exhibition Program. Entry form from Exhibition 1984, Umpqua Valley Arts Center, P.O. Box 1542, Roseburg, Or 97479 (503)672-2532

thru 30 Exhibit, **Pacific Folk & Fine Arts**, mixed media presentations by members of the Port Orford Art Cooperative. Public Library Gallery Room, 525 W. Anderson Ave., Coos Bay.

- 1** thru 31 Exhibit, **Handmade paper by Patricia Zobel**. On the Wall Frameworkshop and Gallery, 924 S. Central, Medford. (503)773-1012

thru 31 Exhibit, **Oil Paintings by Sidney Stave**. Blue Star Gallery, 10 10 Guanajuato Way, Ashland. Tue-Sun 11 am-6 pm. (503)488-2008

- 2** "Mornings at 7," presented by the Very Little Theatre of Eugene. Whipple Fine Arts Theatre, Umpqua Community College, Roseburg. 7:30 pm. (503)440-4600

thru 30 Exhibit, **Paintings by Vivian Burnett, John Gaffey, Kathryn LaRocco, and Ron Summer**; Sculpture by Annie Dempsey. Reception July 2, 5-7 pm. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503)482-2562

- 4** Summer Band Series, "Patriotic Celebration" Concert Bowl. Rogue Community College, Grants Pass. 8 pm. (503)479-5541

and 11, 18, 25 Roseburg Community Band. On the Lawn, UCC, Roseburg. 7 pm. (503)440-4600

thru 17 Exhibit, "Glorious Fourth," all-member, all-media theme show by the Bandon-by-the-Sea Oldtown Guild. 230 2nd Street Gallery, Bandon. Tues-Sun, 10 am-5 pm (503)347-4133

- 6** thru 27 Exhibit, "African Arts," from the collection of Cynthia Charat. Rogue Community College Library, Wiseman Bldg., RCC, Grants Pass. Mon-Fri, 8 am-4:30 pm. (503)479-5541

- 9 **Bluegrass at the Lake Festival.**  
12-6 pm, Cherry Grove. For more  
information, contact Joe Ross  
(503)779-2532 or 776-4604

**1st Annual Cascade Mountain  
Blue Festival, in Sweet Home.**  
Contact Joe Ross (503)779-2532  
or 776-4606

**Vintage Singers.** On the lawn,  
UCC, Roseburg. 8 pm.  
(503)440-4600

- 11 **Monday Medley Concert Series,**  
Ancient and Modern Irish music  
performed by Kevin Burke, Irish  
fiddler, and Michael O'Domhnaill,  
Celtic guitar. Elizabethan Stage,  
Oregon Shakespearean Festival,  
Ashland. For times and ticket info,  
call (503)482-4331

**Roseburg Community Band.**  
On the lawn, UCC, Roseburg. 7 pm.  
(503)440-4600

- 12 **Summer Band Series, "Famous  
Marches,"** Concert Bowl. Rogue  
Community College, Grants Pass.  
8 pm. (503)479-5541

**Storyteller Thomas Doty** performs  
Native Northwest stories. Vintage Inn,  
30 Water St., Ashland. 8:30 pm.  
(503)482-3447 or 482-1120

and 13 **Pickle Family Circus**  
performs at 7 pm at Riley Creek  
School Grounds, Gold Beach.  
Tickets and information,  
(503)469-2998 in Brookings;  
(503)247-2123 in Gold Beach.

thru 30 **Exhibit, Art by Richard  
Case and John Motian.** Grants Pass  
Museum of Arts, Riverside Park,  
Grants Pass. (503)479-3290

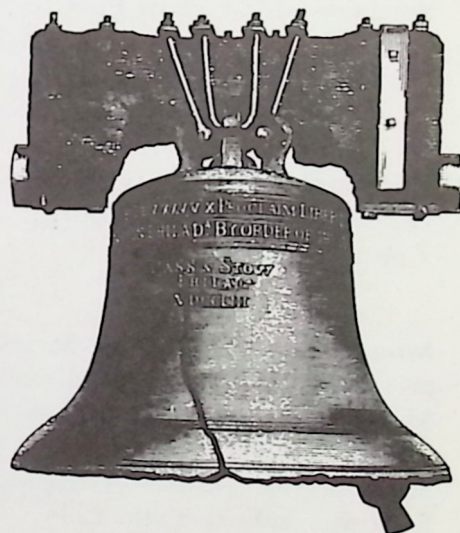
- 15 **thru 31 Exhibit, "Ceramic Masks"**  
by Jim Robinson, Cici Brown,  
Bonnie Morgan and Gretchen Wilson.  
Representing a range of techniques  
from low fire china painting to high  
fire stoneware. Reception Friday,  
July 15, 5-7 pm. Mon-Sat. 10 am-  
5:30 pm; Sun. 11 am-4 pm. Lithia  
Creek Arts, 49 N. Main, On the Plaza,  
Ashland. (503)488-1028

- 16 **Concert, Pianist Robert Swan.**  
Rogue Bldg., Rogue Community  
College, Grants Pass. 8 pm.  
(503)479-5541

- 18 **Roseburg Community Band,**  
On the lawn, UCC, Roseburg. 7 pm.  
(503)479-5541

- 19 **Summer Band Series, "Music of  
Broadway,"** Concert Bowl. Rogue  
Community College, Grants Pass.  
8 pm. (503)479-5541

thru 31 **Exhibit, paintings by  
Jim Ray Brown; weavings by  
Eleanor Brown; and pottery by  
Amilee Jones.** Sponsored by the  
Bandon-by-the-Sea Oldtown Guild,  
230 2nd Street Gallery, Bandon.  
Tues-Sun 10 am-5 pm (503)347-4133



- 22 Children's Program, Concert for small people, presentation of "Smile on the Nile, Crocodile,"** an environmentally oriented program of juggling, music, puppets and stories. Public Library, 525 W. Anderson Ave. Coos Bay. 2 pm

**Concert, Pianist Wlabimir Kochanski.** Jacoby Auditorium, UCC, Roseburg 8 pm (503)440-4600

- 23 Children's Films,** three award-winning short films on music for children: "All About Music," "Peter and the Wolf," and "The Concert." Presented by Friends of the Coos Bay Library in conjunction with the Oregon Coast Music Festival. Public Library, Library Auditorium, 525 W. Anderson Ave., Coos Bay. 2:15 pm.

**Concert, music of Buxtehude & Vintage Singers.** On the lawn, UCC, Roseburg. 8 pm.  
(503)440-4600

and **24 Third Annual Renaissance Faire,** presented by the Josephine County Artists Association. Riverside Park, Grants Pass. For further information, contact Gary Davisson, (503)476-1555

- 25 Roseburg Community Band.** On the lawn, UCC, Roseburg, 7 pm. (503)440-4600

**Monday Medley Concert Series,** performance by the Portland-based Metropolitan Brass Company. Elizabethan Stage, Oregon Shakespearean Festival, Ashland. For times and ticket info, call (503)482-4331

- 26 Summer Band Series, "Music of the British Isles,"** Concert Bowl. Rogue Community College, Grants Pass. 8 pm. (503)479-5541

**Storyteller Thomas Doty** performs Native Northwest stories. Vintage Inn, 30 Water St., Ashland. 8:30 pm.  
(503)482-3447 or 482-1120

- 29 Summer Musicale, Anything Goes,** opening at the Yreka Community Center Theatre, Yreka (916)842-5442

- 30 Concert, Sweet Adelines,** Concert Bowl, Rogue Community College, Grants Pass. 8 pm. (503)479-5541

**Stayton Bluegrass Festival,** in Stayton. Contact: Joe Ross  
(503)779-2532 or 776-4604

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

## ***This program is made possible by . . .***

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

### ***Ashland City Band (Thurs 7:30 pm)***

Ashland Hills Inn, P.O. Box 309, Ashland, OR 97520

### ***Morning Edition (Mon 6 am)***

Citizens Financial Services, Inc., 1000 Biddle Rd., Medford, Or 97501

### ***Morning Edition (Wed 6 am)***

Jackson County Federal Savings & Loan, 2 East Main Street, Medford, OR 97501

### ***Dallas Opera and KSOR Opera***

Sun Studs, Inc., P.O. Box 1127, Roseburg, OR 97470

### ***New Dimensions (Thurs 4 pm)***

Golden Mean Bookstore, 42 East Main Street, Ashland, OR 97520

Doctors Marc Heller, John McClean, and Martin Osterhaus of the Siskiyou Clinic, 987 Siskiyou Blvd., Ashland, OR 97520

### ***New Letters on the Air, (Thurs 9 pm)***

Bloomsbury Books, 505 Siskiyou Blvd., Ashland, OR 97520

### ***900 Seconds (Tues 9:45 am)***

Clark Cottage Restaurant, 568 East Main Street, Ashland, Or 97520

### ***Special Projects***

Medford Steel & Medford Blow Pipe, P.O. Box 2581, White City, Or 97503

### ***Jazz Album Preview (Fri 10 pm)***

Rare Earth,

37 North Main, Ashland; 410 East Main, Medford; 211 S.W. "G", Grants Pass

### ***Satellite program recordings***

3M Company, 8124 Pacific, White City, OR 97503

### ***The Chicago Symphony (Sun Noon)***

Amoco

### ***New York Philharmonic (Fri 8 pm)***

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